

Indian
Masons' Marks
of the
Moghul Dynasty.

By

BRO. A. GORHAM, 8^o, Rosicrucian Society.

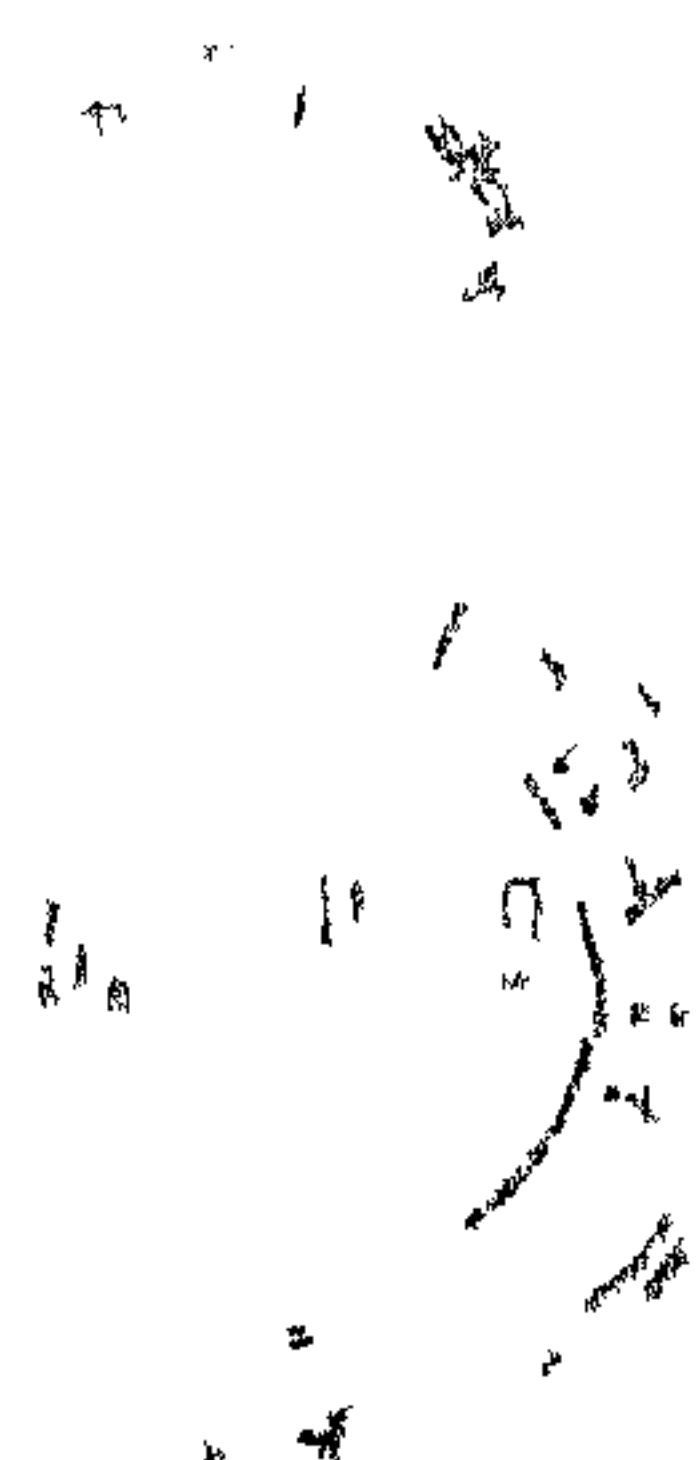
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BY

JOHN M. WATKINS,



Preface.

THE subject of Masons' Marks is such a wide one, and so much has already been written on the subject, that it may appear at first to be rather superfluous to attempt to add anything to existing literature.

However, so far as I am aware, very little has appeared which deals with Masons' Marks *in India*, and therefore I feel justified, in putting before a certain class of Freemasons in that country, the results of my investigations over a considerable area in the north of India. Every Mark herein recorded has been found by me personally, and can be verified by anyone who visits the locality named and who cares to spend a little time hunting for Marks; while again the lists will be found fairly comprehensive records of the Marks to be found in those localities.

I very much regret having being unable to make a much wider field of investigation, but leave that to those who may have the opportunity to pursue these enquiries in places which I have been unable to visit, more off the "beaten track" of Grand Trunk Roads and Railways.

In the first part of this little work I have arranged the lists of Marks as far as possible in order according to the dates assignable to the buildings on which they are found, while again the Marks themselves are roughly arranged according to the frequency with which they occur on different buildings.

In the second part of this work I have had the temerity to attempt to elucidate some of the symbolism of the Marks, and to suggest rather indirect connections between that symbolism and other matters, for though I am not qualified to express opinions on such deep subjects, still I ventured to hope that by introducing a subject of great interest to some who perhaps have not studied it before, I shall be adding some little stimulus to that spirit of practical personal enquiry which is so beneficial in the attainment of Masonic knowledge.

Part 1.

THE Marks recorded in the following pages are small engraved Marks on squared stones of walls and platforms, and a very few have been found on the lower parts of Pillars. Their usual size is $2\frac{1}{2}$ to 4 inches in length and breadth, and the largest, with about two exceptions, were as much as 8 inches across.

In many cases these marks will probably have disappeared in another hundred years owing to the "weathering" of the stones, while in other cases buildings may be removed, or "repairs" may be carried out which will certainly cause the disappearance of Marks.

I have also noted several instances of old, as well as new, "*designs*" of a masonic nature, which will be recorded after the "*Marks*."

As previously stated, I have recorded the lists of Marks in chronological order, and not by any means in the order in which I visited the places; thus the Fort at Allahabad, though one of the first in the list, was actually the very last place that I had the opportunity to visit.

The following table gives dates of principal events and buildings, and includes all the time during which any of the Marks recorded were made, and as, moreover, all such Marks are found on Mahomedan structures which were built or re-built under the orders of the Emperors or Queens of the Moghuls, I have called them the Masons' Marks of the Moghul Dynasty; but how far we are to attribute Moghul or even Mahomedan influence to the form or symbolism of the Marks themselves is a question I will endeavour to deal with later on.

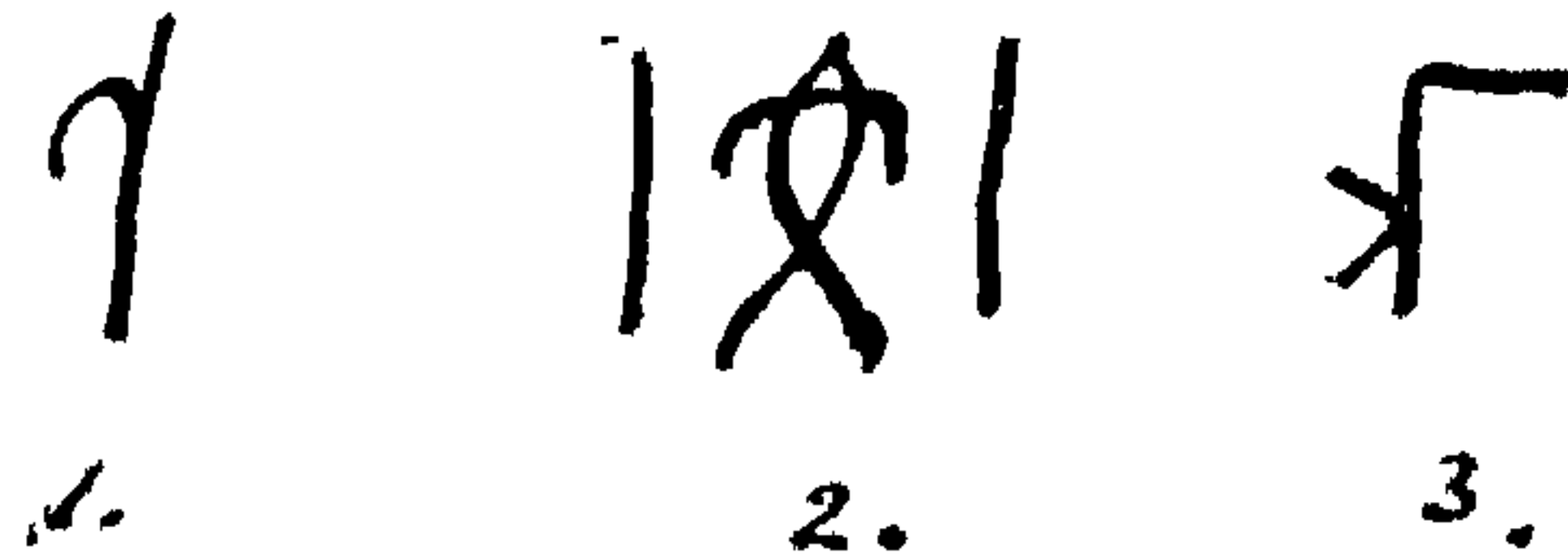
List of dates within which were erected the buildings mentioned in this work:—

A.D. 1180-1230	Repairs to surroundings of Kutab Minar.
„ 1526	Baber captured Delhi.
„ 1530	Baber died. Humayun ascended throne.
„ 1540-50	Present Fort Allahabad built.
„ 1556	Humayun died. Akbar ascended throne.
„ 1560-68	Akbar's Palace, Allahabad Fort.
„ 1569	Humayun's Mausoleum completed, Delhi.
„ 1570-80	Agra Fort re-built.
„ 1570-80	Akbar's Palace, Futehpur-Sikri, built.
„ 1585	Attock Fort built.
„ 1586	Conquest Kashmir.
„ 1605	Akbar died at Delhi. Jahangir ascended throne.
„ 1612	Shahdara Gardens built, near Lahore.
„ 1613	Akbar's Mausoleum, near Agra, Sikandra, completed.
„ 1613-15	Shalimar Bagh, Kashmir.
„ 1615-20	Nishat Bagh, Kashmir.
„ 1615-20	Pathar Masjid, Srinagar built, Mur Mahal.
„ 1615-25	Koosroo Bagh and Mausoleums, Allahabad.
„ 1627	Jahangir died. Shah Jahan ascended throne.
„ 1630-40	Jahangir's Mausoleum, Shahdara, Lahore.
„ 1632-54	Taj Mahal, Agra, built.
„ 1635-45	Fort (present), Delhi, built.
„ 1650	Jama Masjid, Delhi, built.
„ 1658	Shah Jahan deposed. Aurangzeb ascended.
„ 1666	Shah Jahan died, Agra.
„ 1673-80	Badshahi Masjid, Lahore.
„ 1753	Safdar Jang Mausoleum, Delhi.

The Kutab Minar, near Delhi.

The KUTAB MINAR itself was first erected about 1150 (?) and the upper stories were added later. On this well-known tower, one of the highest in India (238 ft.), there are deeply cut quotations from the Koran and other inscriptions. I did not find any Masons' Marks on it, with the exception of a vertical scratch here and there, common to two layers of stone.

The courtyards near the base of the tower were re-constructed by Mahomedans between 1180 and 1230 A.D., and on the old flag stones I found the following three Marks only, which, however, are interesting, as they may be of far greater age than any other Marks I have come across.



Allahabad Fort.

This fine old fortress is situated in the delta formed by the junction of the Ganges and the Jumna, and is covered with Masons' Marks on the main parapet walls inside and outside and on old buildings in the interior.

In the "Royal Masonic Cyclopædia," by Bro. Kenneth Mackenzie, we find the following reference to the Fort.

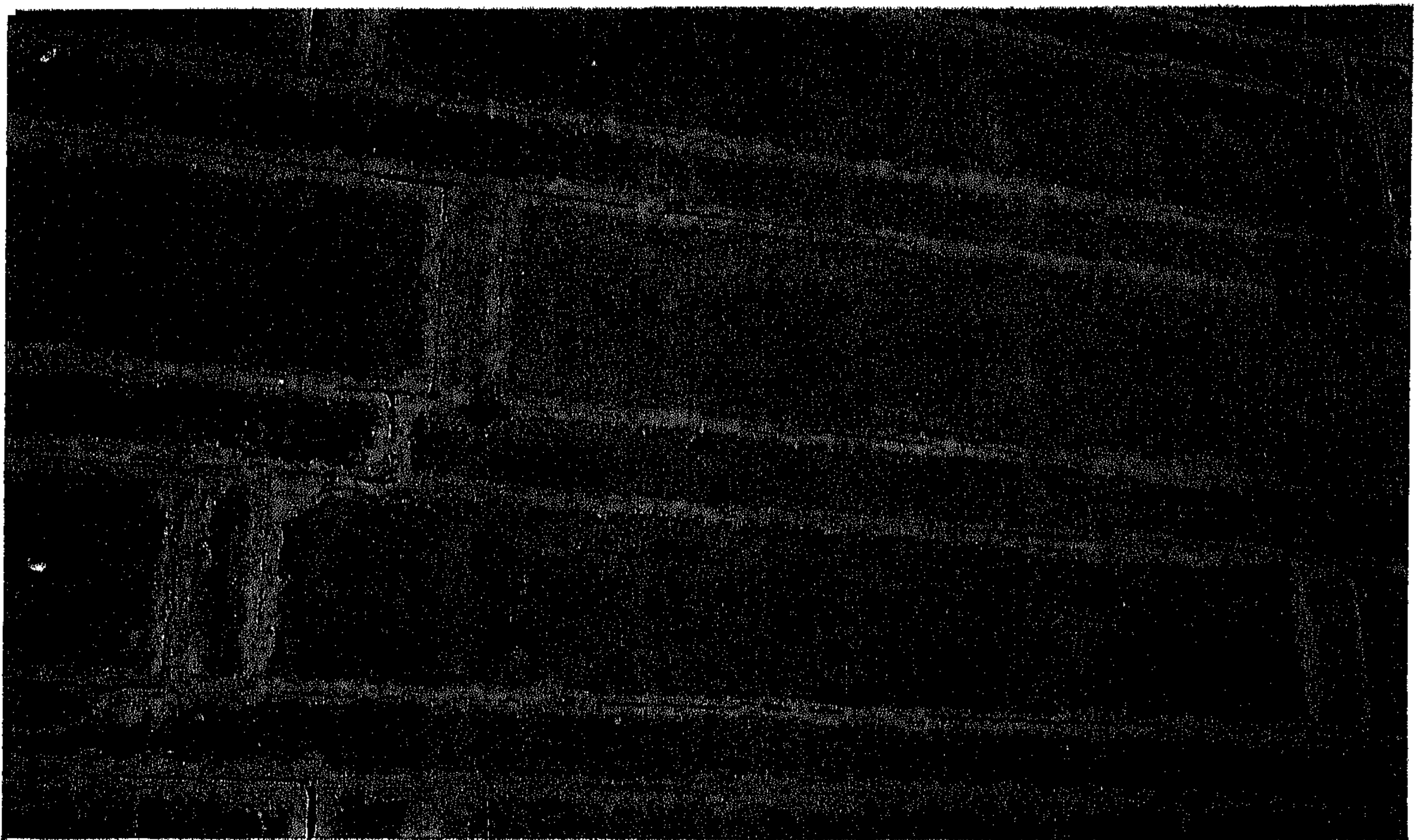
"Numerous ancient sculptured stones are found utilized in the more recent structures, and on these are irregularly carved many of the well-known symbols of masonry, dating from an extremely remote period."

This would lead one to suppose that certain stones bearing traces of ancient sculpture, and also having Masonic Marks on them were introduced into the building of the "more recent structures." Such, however, is not the case, and though,

without doubt, the symbols "date from an extremely remote period," the Masonic Marks in question were certainly placed there by the operative Masons at the time of the building of the present fort, *i.e.*, circa 1542 A.D., and moreover these Marks occur throughout the oldest parts of the present building, especially on the main parapet walls.

In Bro. A. G. Mackey's "Lexicon of Freemasonry," we find a quotation from the *Freemasons' Quarterly Review*, which gives an accurate account as follows:—

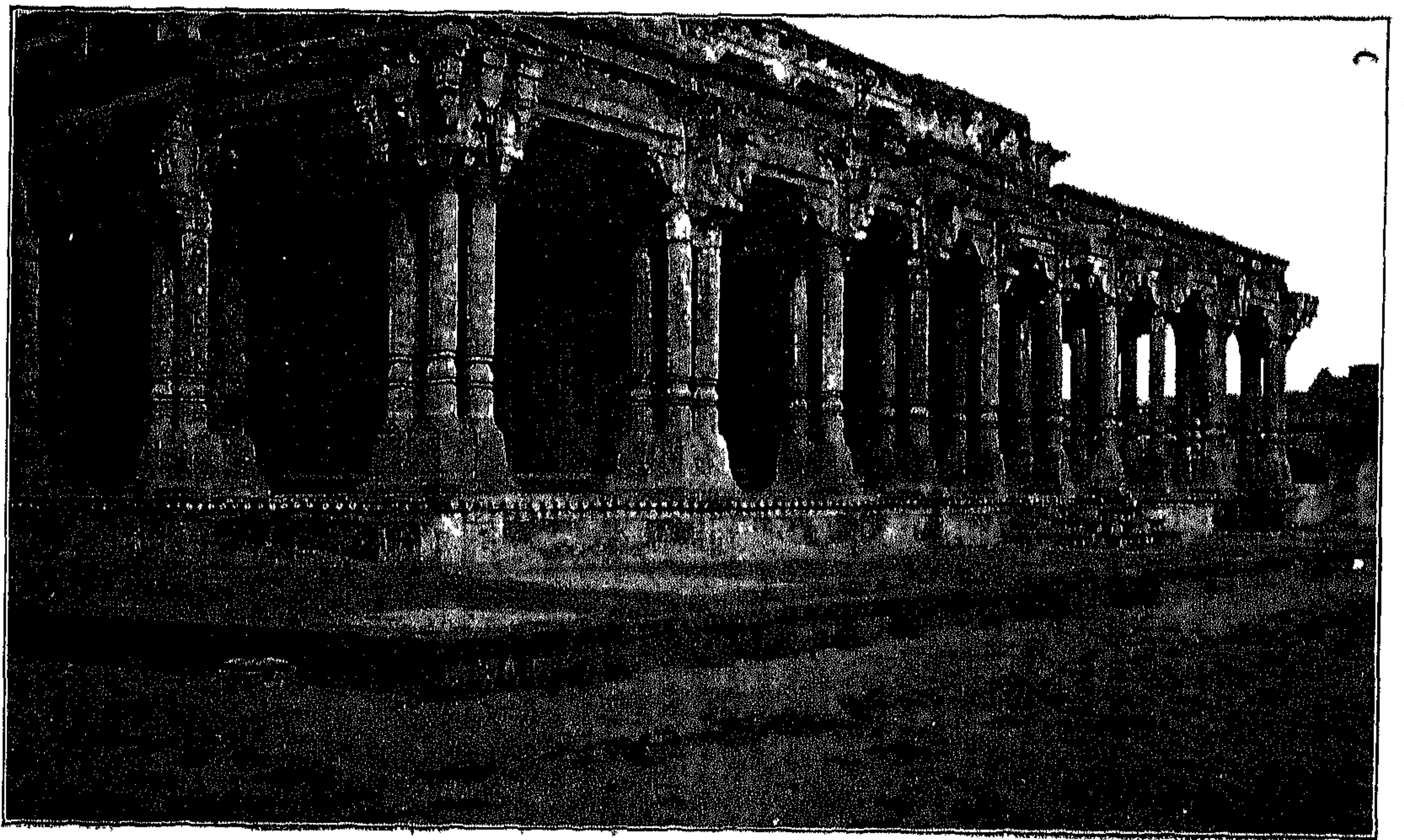
"The walls are composed of large oblong blocks of red granite, and are almost everywhere covered by Masonic emblems which evince something more than mere ornamentation. They are not confined to one particular spot, but are scattered over the walls of the fortress, in many places as high as thirty or forty feet from the ground. It is quite certain that thousands of stones on the walls, bearing the Masonic symbols, were carved, marked and numbered in the quarry previous to the erection of the building."



I quite concur with what is said here, though I should have called the granite hard red sand-stone. To the above description I would add that the "grouping" of Masons' Marks is very clear, and I give a photograph showing part of such a group bearing the Mark  and also illustrating the method of laying the courses. The walls of the forts at Agra and Delhi are built in exactly the same manner, but, so far as I can make out after a close inspection, are destitute of these "Marks"; at any rate on the outside surface.

It was very interesting to me to find such a large collection of Marks at Allahabad, for though I knew very well there *were* marks there I had never seen an illustration of *one* from that place, and also as it was the last place I was able to visit in the present investigation, it was instructive to come across Marks with which I had now become familiar by their frequent occurrence in other places.

Inside the fort are the remains of an old palace, built by Akbar the Great, and we are told that he was particularly fond of this palace and of the building of which I give a photograph. On the platforms of this building are several "Marks," which are otherwise included in my general list of Marks from the Fort Allahabad.



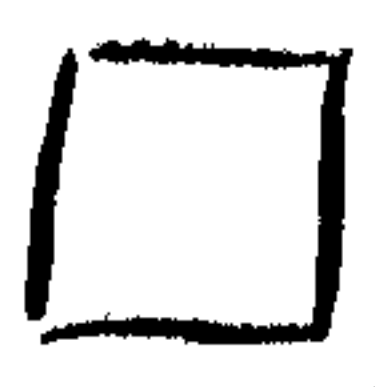
Allahabad Fort (Walls and Buildings.)



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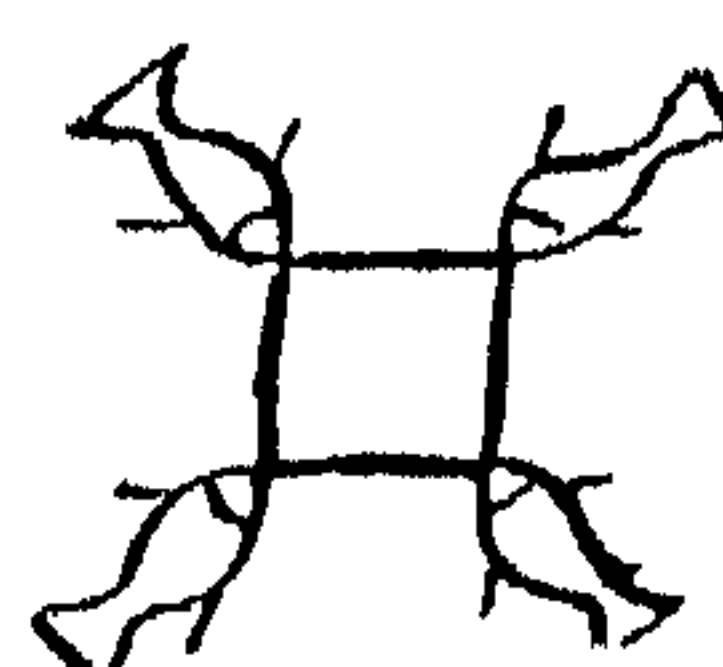
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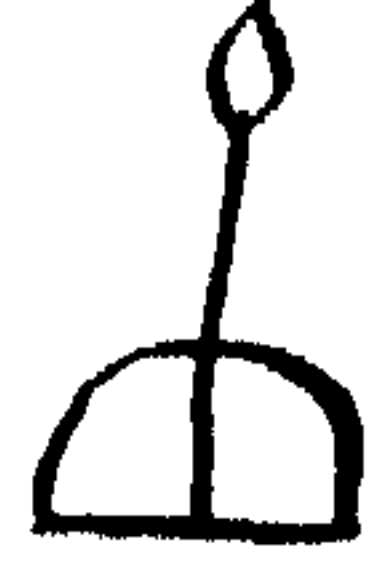
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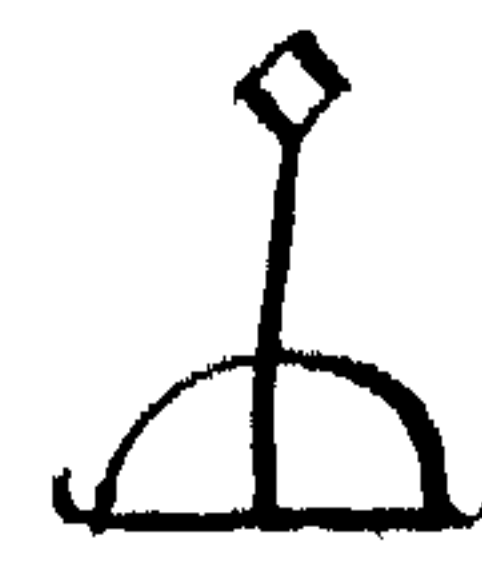
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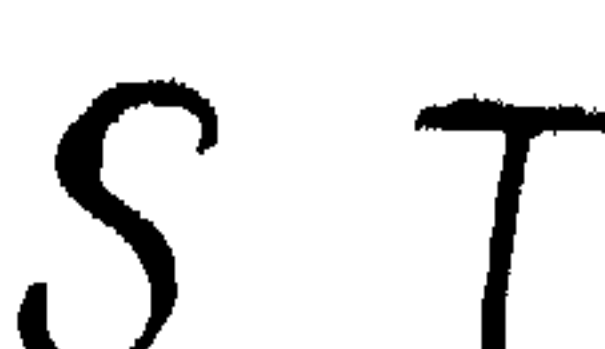
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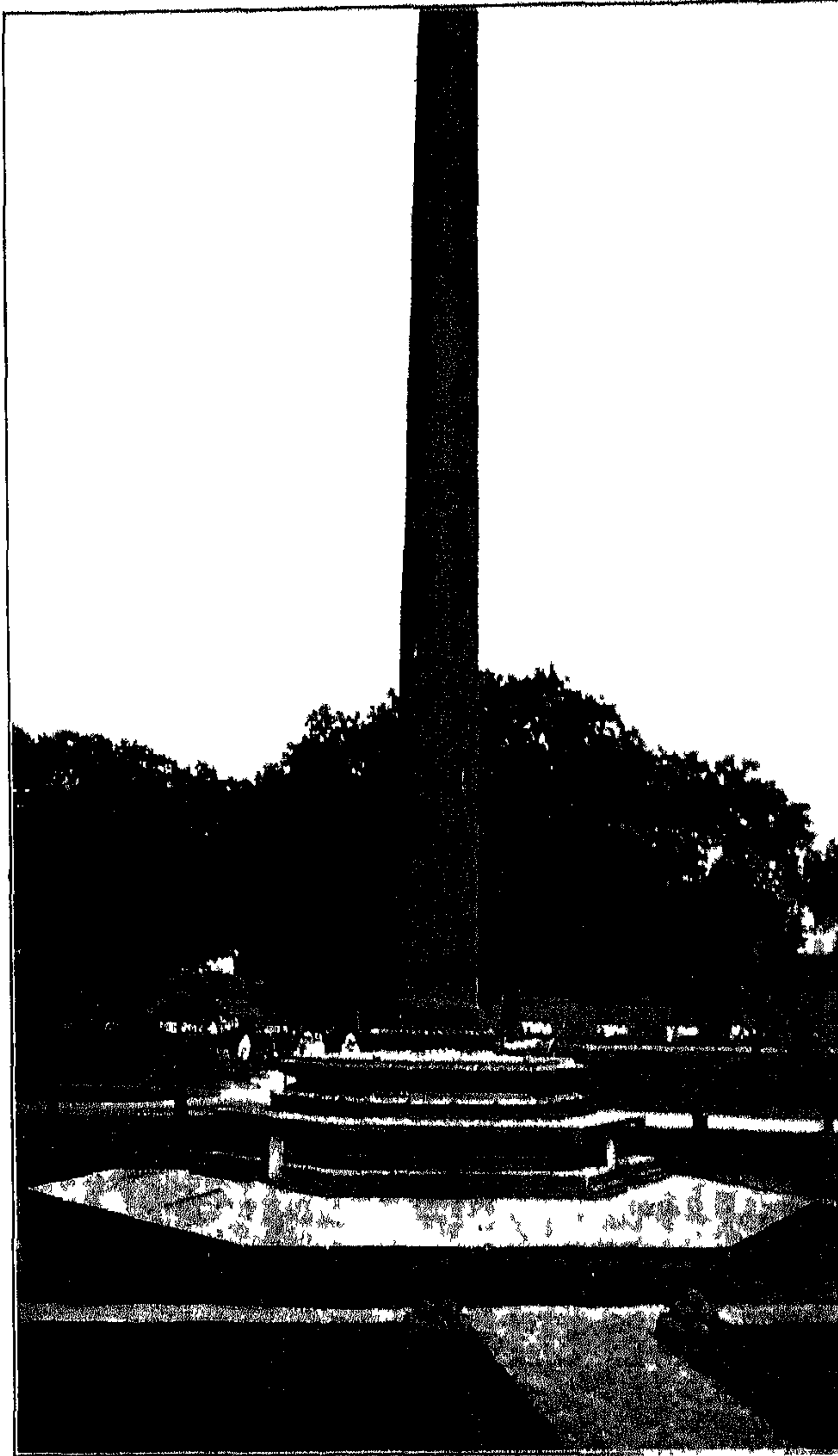


48.

Standing in an open space in the fort is one of Asoka's columns, of which I give a photograph and inscription, as I have referred to this column elsewhere.

Modern Inscription, Asoka's, Lat at Fort Allahabad.

"This monolith was first erected by King Asoka about B.C. 250, for the purpose of inscribing his edicts regarding the propagation of Buddhism. It was next made use of by Samudra Gupta, about the second century, for the record of his extensive sovereignty over the various natives of India, from Nepal to the



Deccan, and from Gujerat to Assam.

Lastly it was re-erected by the Mogul Emperor Jehangir, to commemorate his accession to the throne, A.D. 1605. The above are the principal inscriptions on the column.

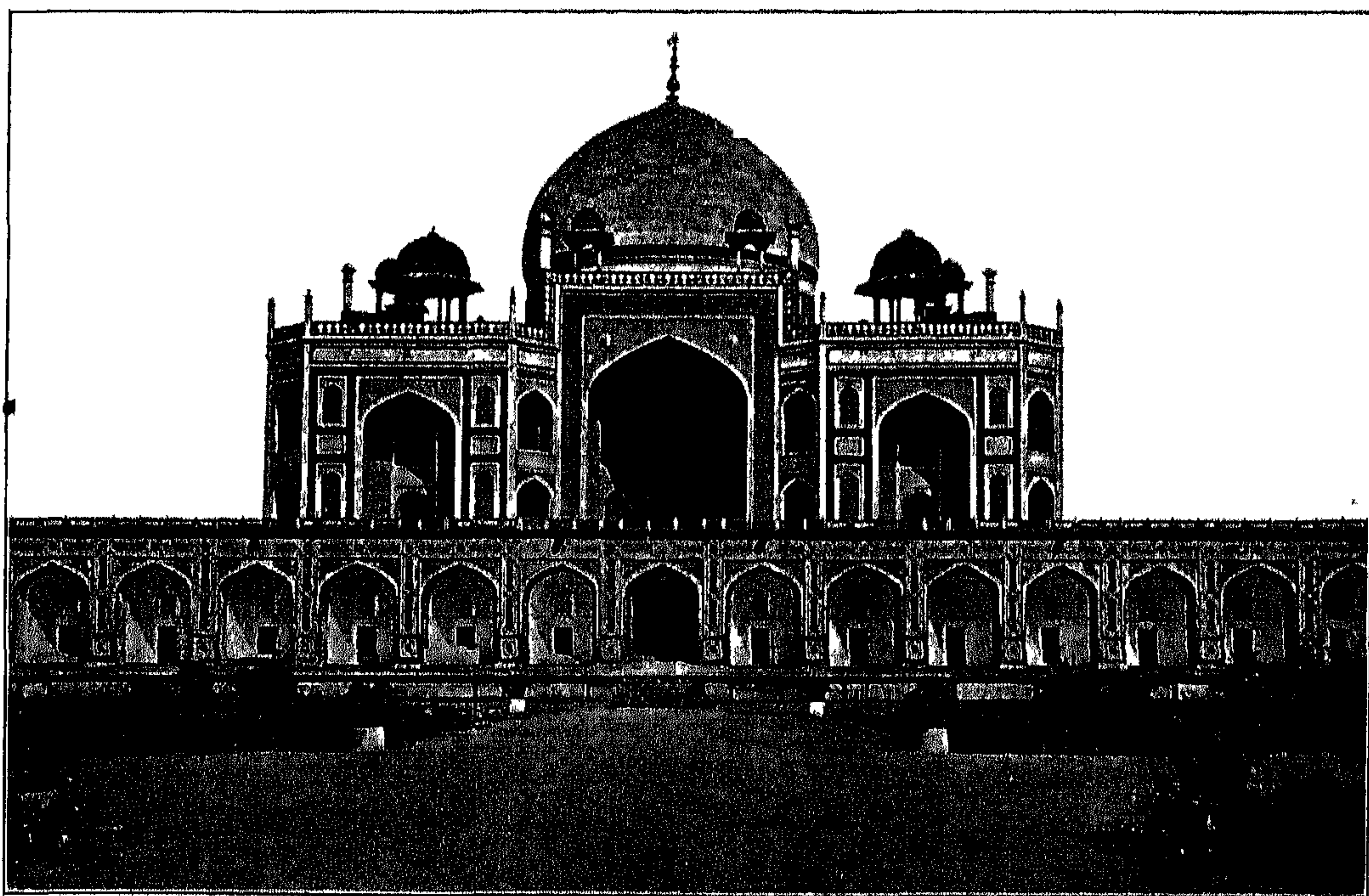
There are also a number of minor records of the names of travellers and

pilgrims of various dates, The column was overthrown because it stood in the way of the new line of rampart near the main gate about A.D. 1800. The column was again set up in 1838 in its present position by the British Government of India."

This column consists of one single piece of stone, as did the columns at Delhi.

Humayun's Mausoleum, near Delhi.

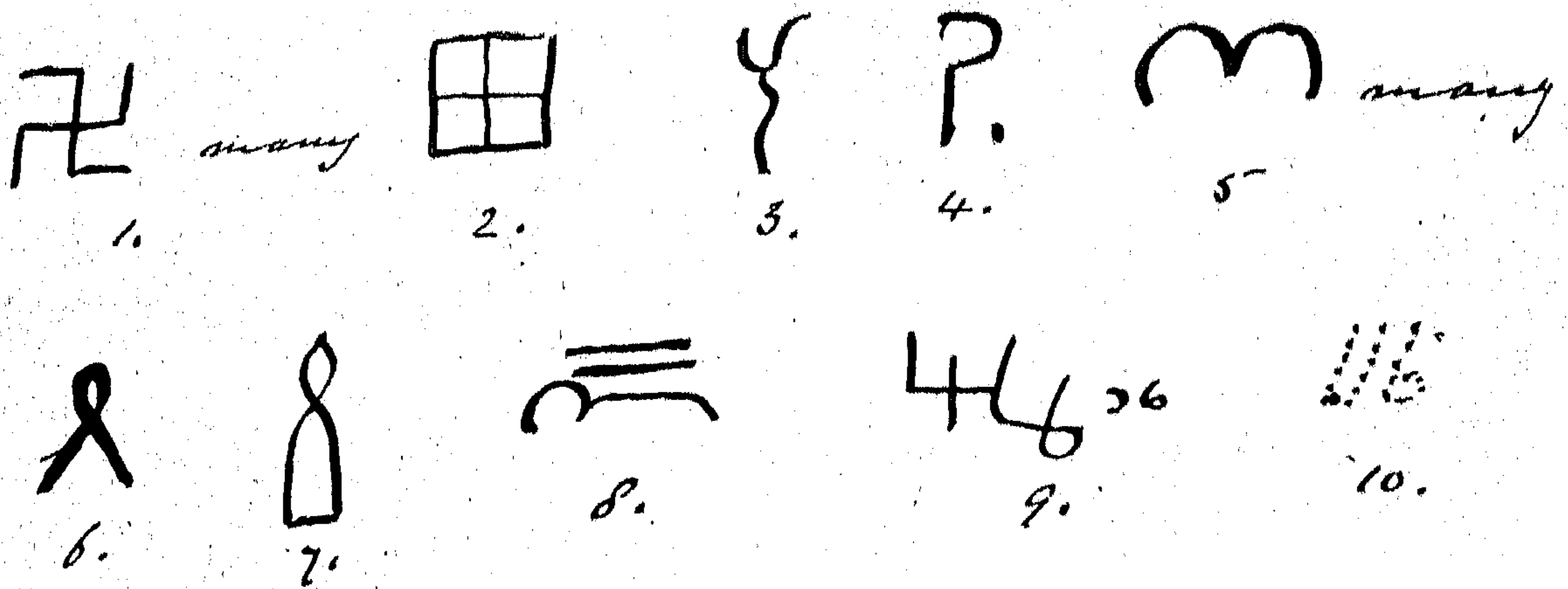
This fine old mausoleum was built by the wife of HUMAYUN, called the HAJI BEGUM, in memory of her husband, in the years 1556-69.



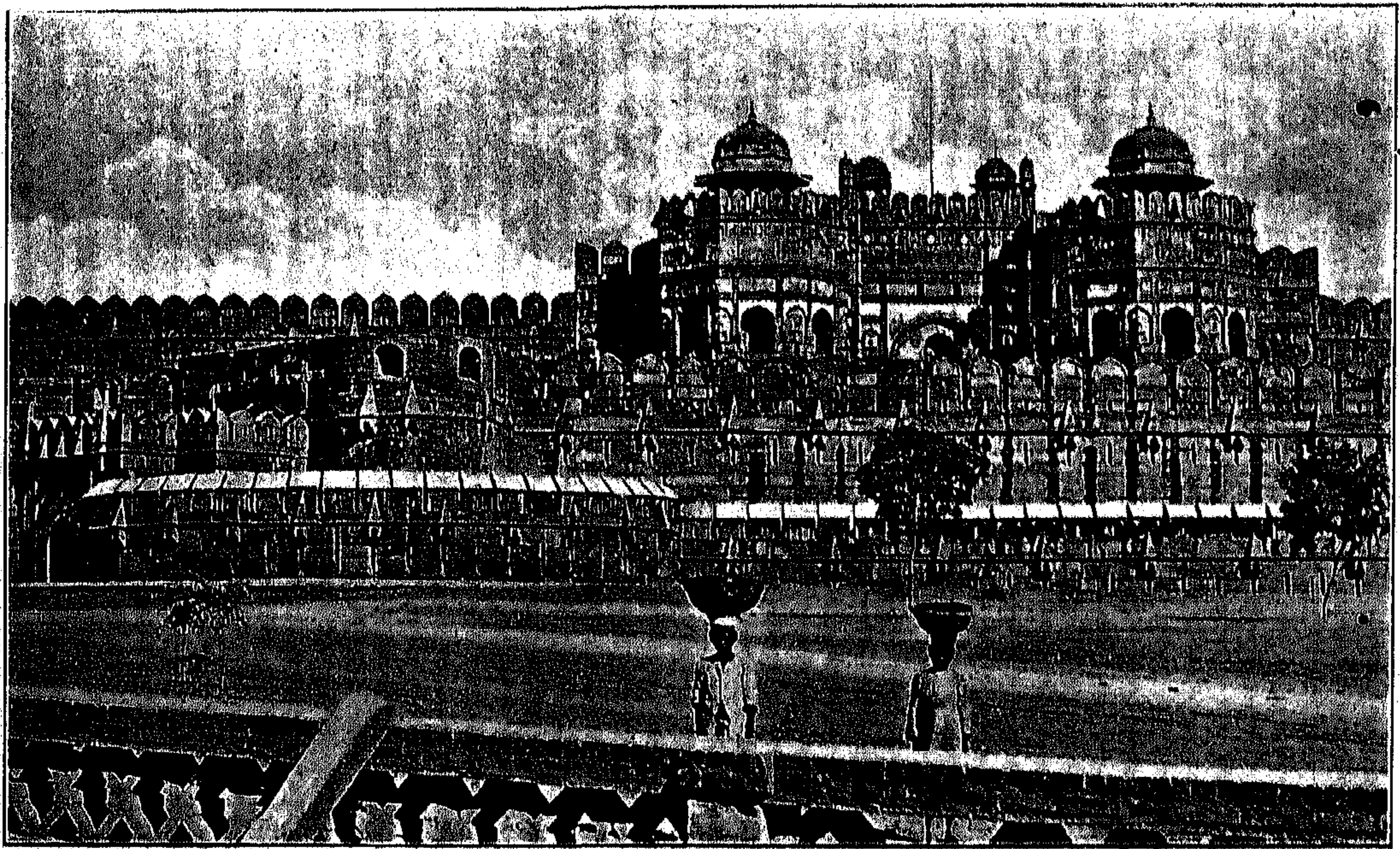
The Masonic Marks as below are nearly obliterated in many places by the "weathering" of the flag-stones on which they occur. A peculiarity about these Marks is that they are larger than is usual, being as much as 8 inches across.

There are several marks as in (10).

Humayun's Mausoleum.



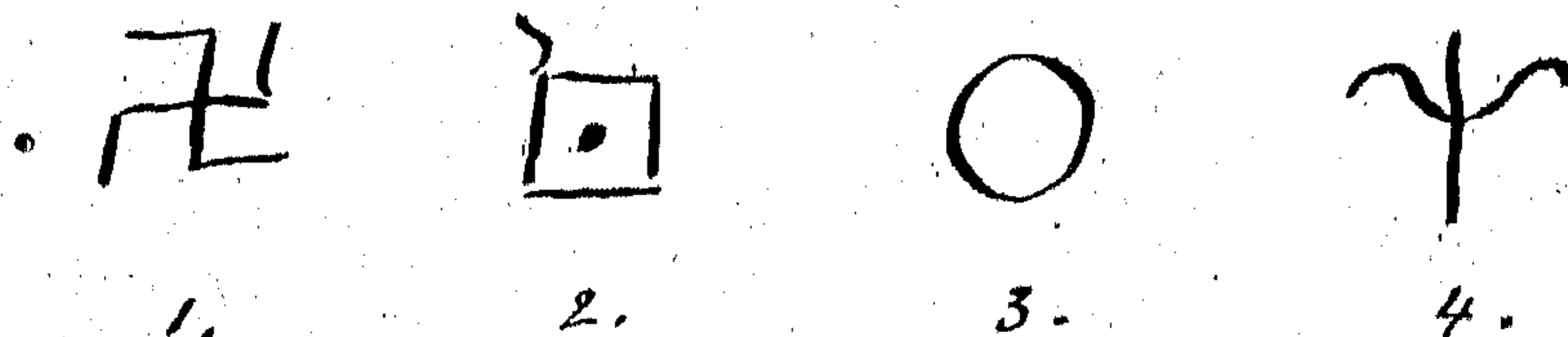
Agra Fort.



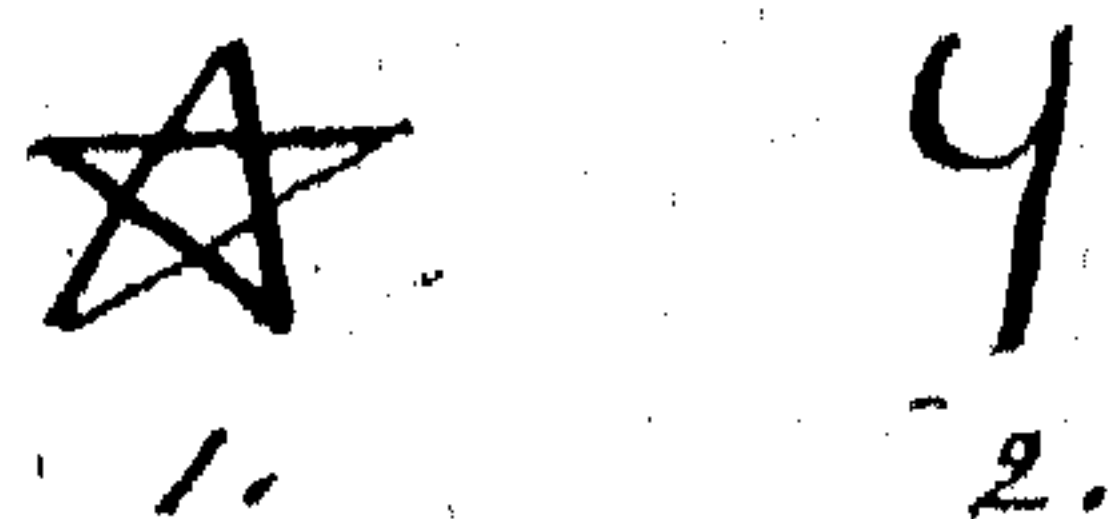
In the interior of the "Elephant Gateway," I found the following (1570-80).



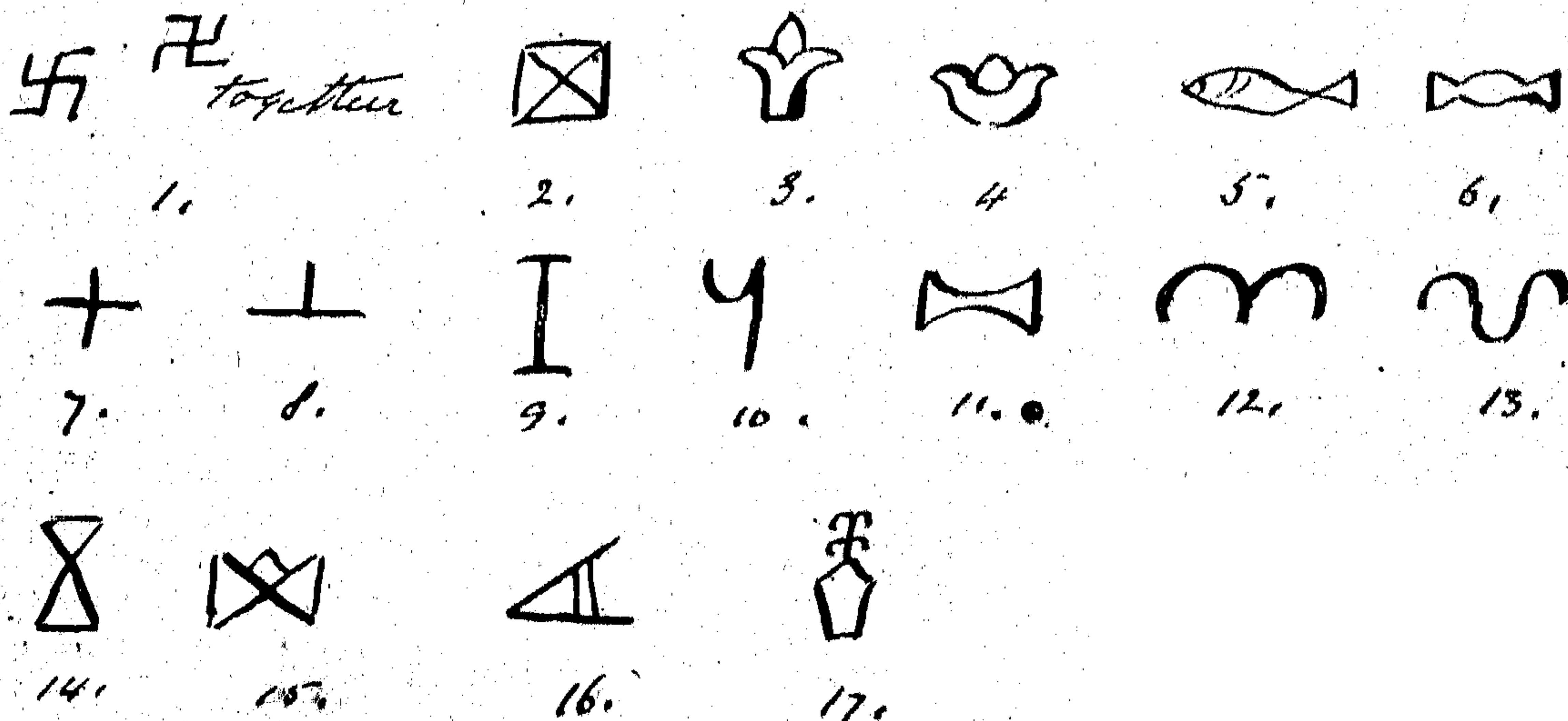
In the Rajput's Hall, now officers' quarters.



In the Begum's Mosque.



In the renowned "Pearl Mosque" were the following, on the white marble square pavement of the court; many so faint as not to be readily discernible (1640-50).



Jfutebpur-Sikri.



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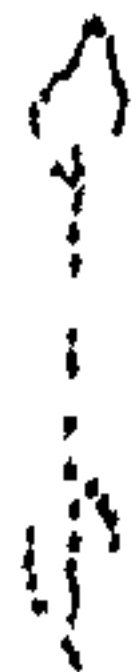
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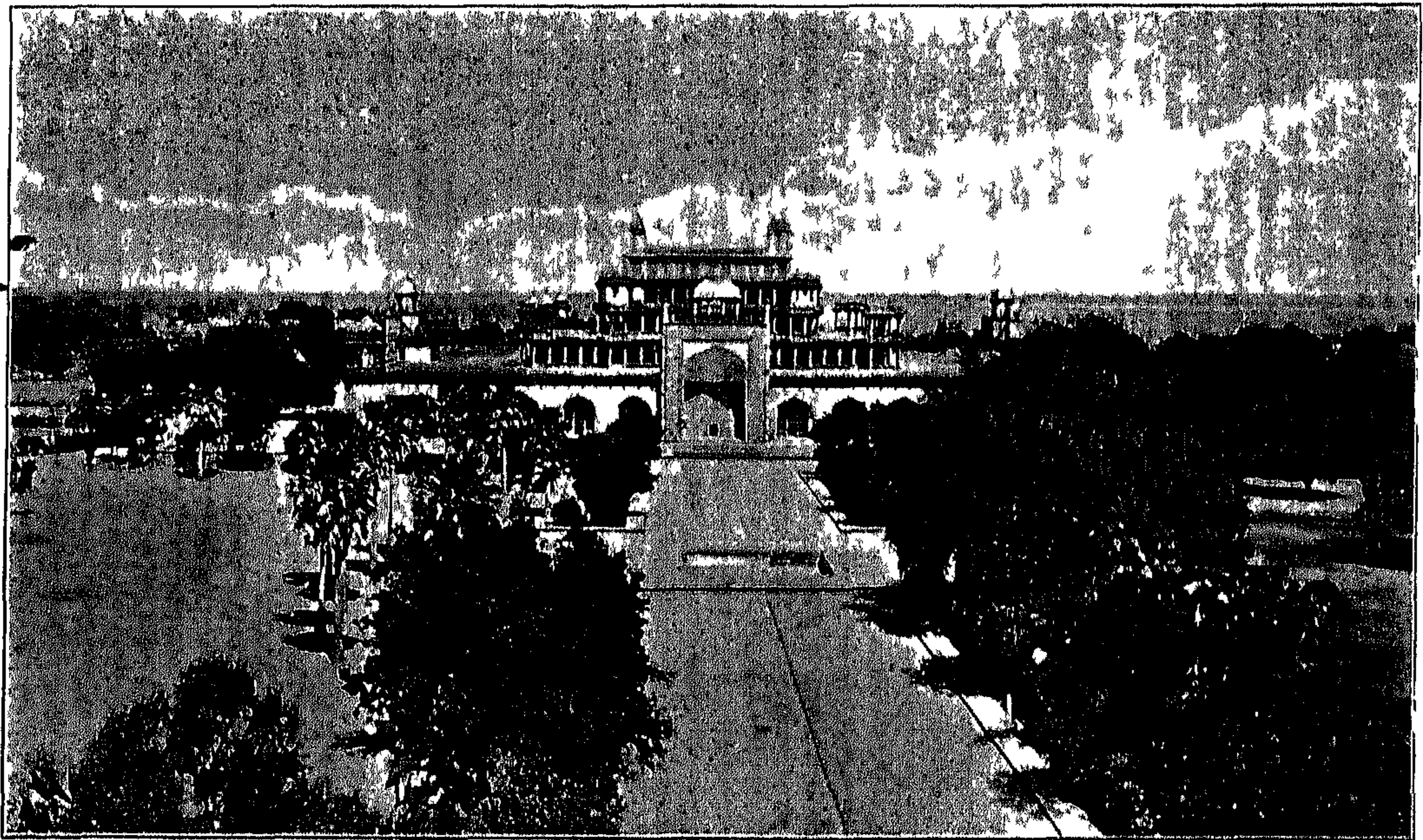


40.

Akbar's Palace, Futehpur-Sikri.

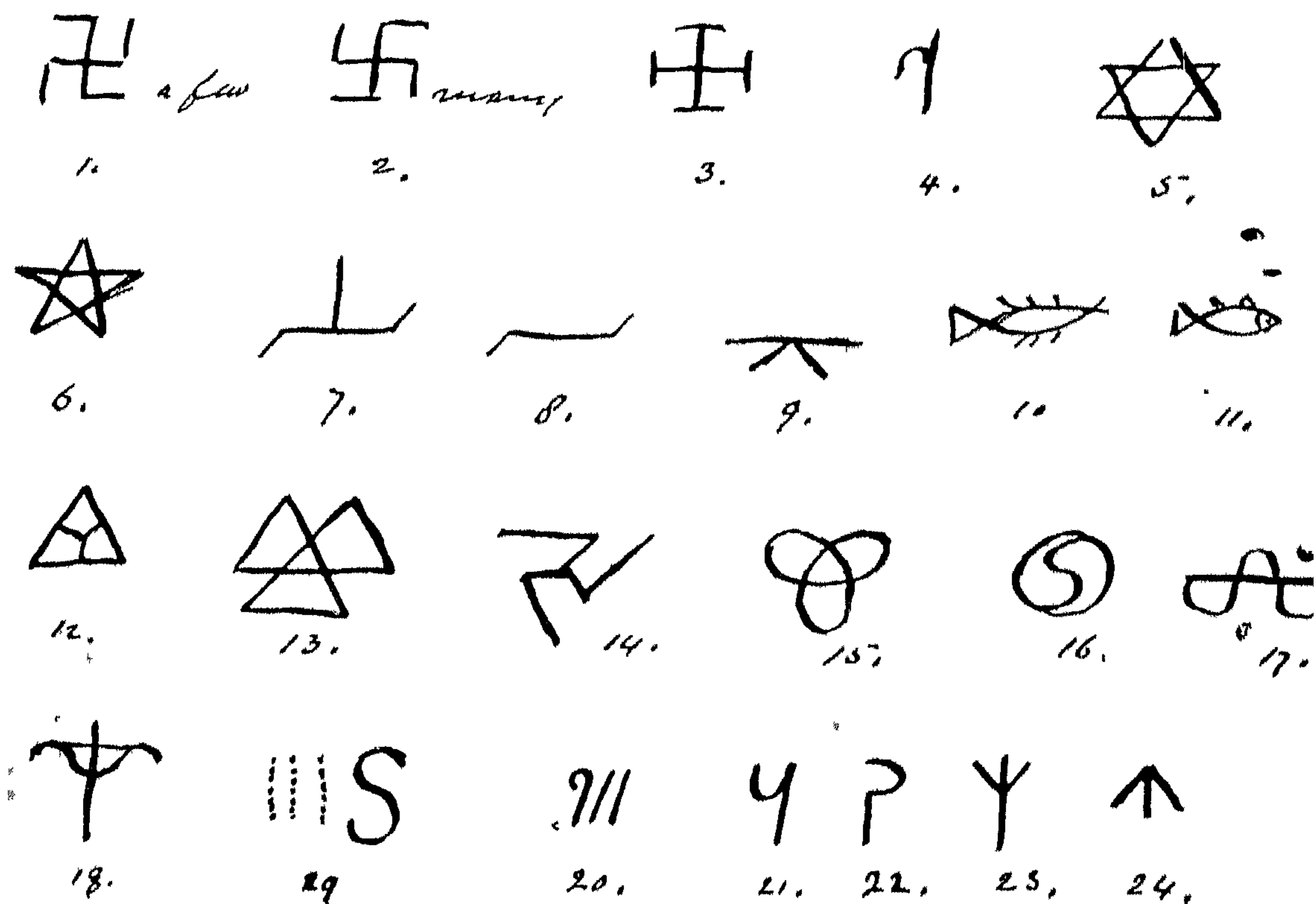
About 23 miles from Agra stands the great palace of Akbar at Futehpur-Sikri. The palace was only occasionally favoured with his presence, and we are informed, never really became the Head-quarters of the Imperial Court. The Marks recorded are chiefly to be found on the paving stones of the great courtyards, and some are on the walls and even pillars of the smaller buildings around the courtyard, near the entrance from the Agra side. Certain Marks, especially 36, 40 and 6, connect indisputably with the Masons of Allahabad Fort, which was built some 25 years before.

Sikandra. Akbar's Mausoleum.



Sikandra. Akbar's Mausoleum.

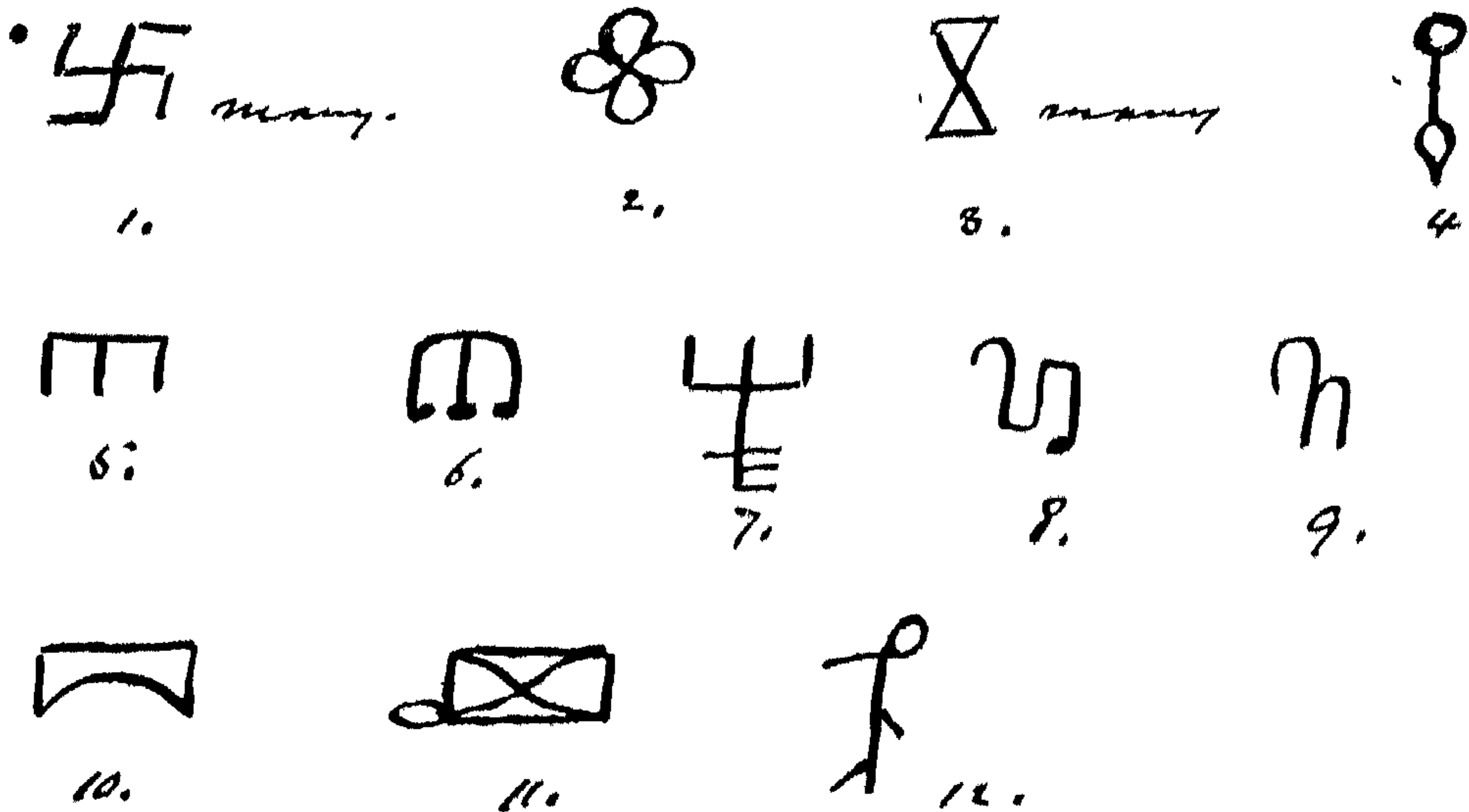
Eight years after the death of Akbar, the great Moghul Emperor, his mausoleum was completed at Sikandra, and the tombstone made of marble with 99 names of God on the top of the mosque, and the pedestal, on the top of which was formerly placed the Koh-i-noor Diamond, are in excellent preservation. The following Marks are all to be found on the flag-stones of the central raised pathway and round the raised platform of the mosque. Of the remaining three radial pathways, the one on the left is new, having been recently repaired, and of course has no Marks, while the two on the right and in rear have been pulled up many years ago, to build other places with. Had this mausoleum and surrounding garden been left alone, I have no doubt we should be able to record about three times as many Masons' Marks from the stones of its pavements and platforms.



Shalimar Bagh, Kashmir.

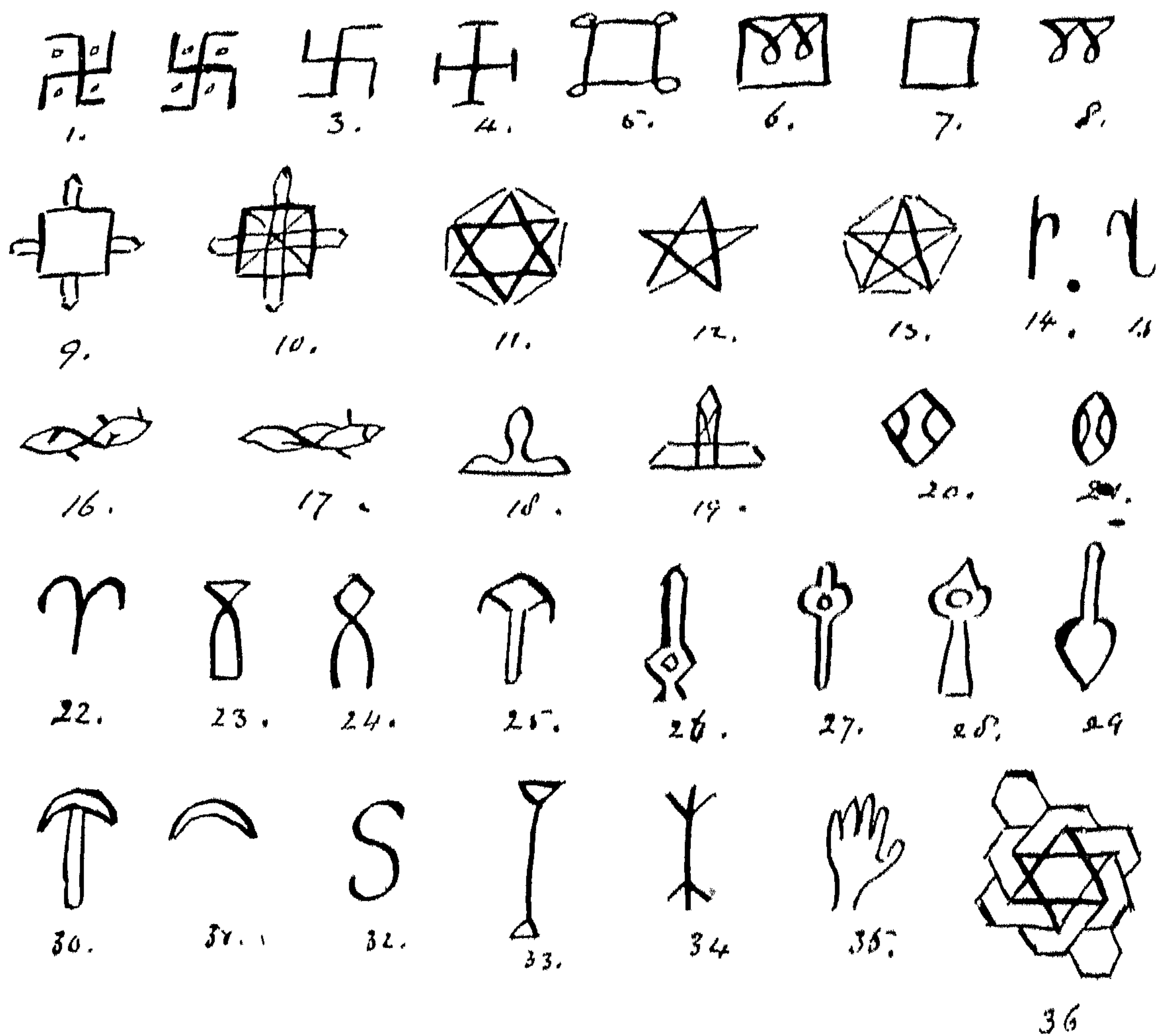
This garden, situated on the edge of the Dhal Lake, near Srinagar, is said by some to have been made by Jahangir, but natives have told me that it was made by Akbar, and if the Nishat Bagh was made by Jahangir, which is probably correct, it seems unlikely that he—Jahangir—would have made two gardens so close together. The Marks recorded were found on the stones forming the edges of the canals and fountains.

Shalimar Bagh.



Misbat Bagh. Dabul Lake, Srinagar, Kashmir.

This garden is on similar lines to the Shalimar Bagh and was made by Jahangir, circa 1590 A.D. The Marks are on the edges of canals and fountains, on the squared limestone blocks which were quarried at Pampoor.

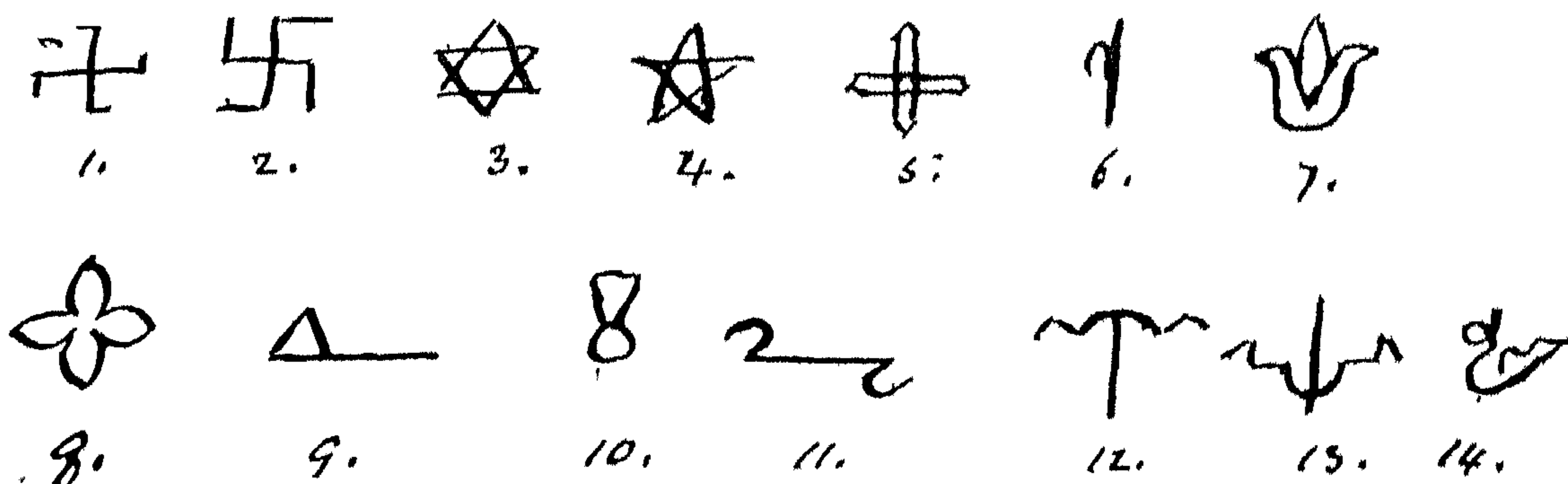


Bathar Masjid, Srinagar, Kashmir.

This Masjid is the only well-built Masjid, or indeed Mahomedan building, I have come across in Kashmir, and in spite of its being situated in Srinagar, which has a large Mahomedan population, is deserted and used as a store-house. It was built in the time of Jahangir, by the Queen Nur Mahal, and it is said that Mahomedans despise the building because it was made by a woman,—that is to say under the orders of a Queen.

This building illustrates the “grouping” of Masons’ Marks, which are to be found on the outside of the walls, better than any except the Koosroo Bagh and the Fort at Allahabad.

Bathar Masjid.

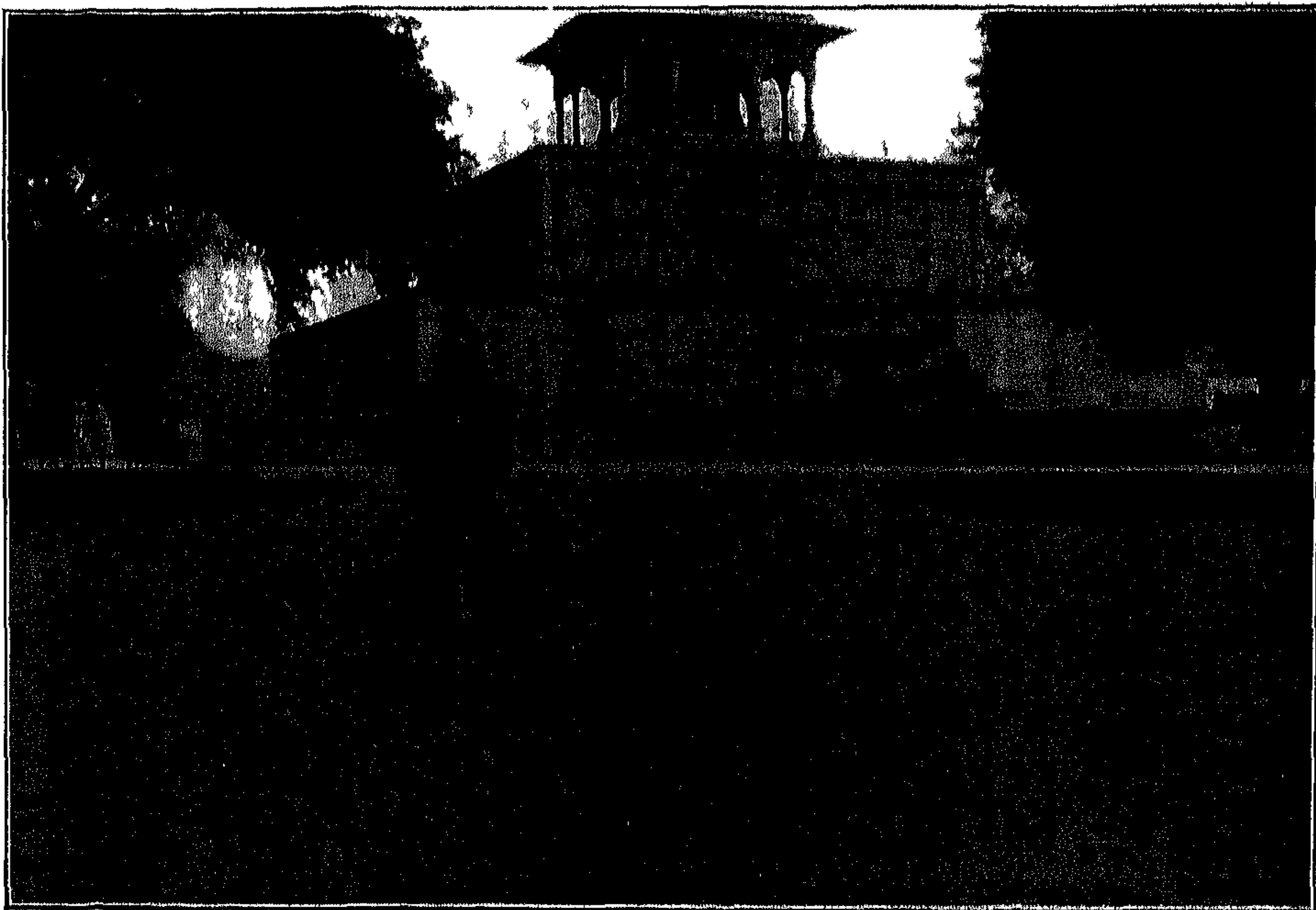


Koosroo Bagh, Allahabad.

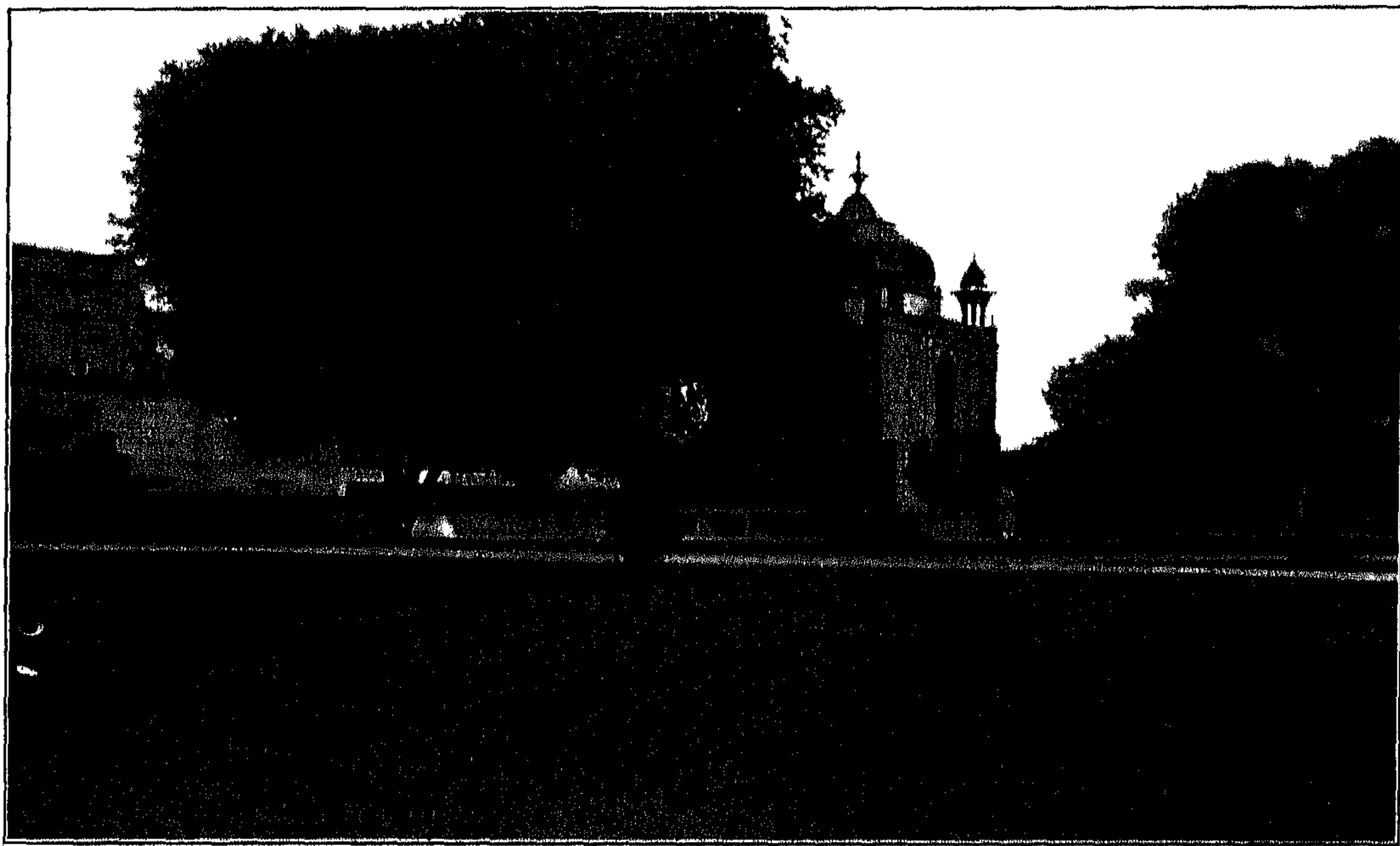
This Bagh is, as it were, an oasis amidst its dirty surroundings in the city of Allahabad, and was first constructed by the Emperor Jahangir as the resting place of his wife, *i.e.*, Koosroo's mother.

Koosroo, the son of Jahangir, revolted against his father and conspired for the throne; he died during the lifetime of his father and was buried in a mausoleum about 150 yards from that of his mother.

The old family nurse of the Koosroos would appear to have died next, and was also buried in this garden, about 200 yards on the opposite side of the mother's tomb; lastly Koosroo's wife died and her mausoleum was built in between those of Koosroo and his mother. My photographs show these three tombs, the left being that of Koosroo's mother.



The reason I have stated the chronological sequence of these buildings is simply this: the mausoleum of Koosroo's mother, which was first constructed at the same time as the garden itself, with its walls and imposing gateway, is covered with Masons' Marks, whereas the remaining mausoleums are practically destitute of them. This is not easy to account for. Possibly the Masons were for some reason or other instructed not to make Marks, or again, perhaps those other



buildings were constructed of materials which had been taken from other demolished buildings, in which case I have noted that no Marks are made even when the stone has been re-squared. Or again, possibly the builders of these tombs did not belong to the same operative guild as the builders of the tomb of Koosroo's mother, nor perhaps did they belong to any guild, but copied what they had learnt from the building of the first mausoleum.

Another point of interest is that the Marks on the mother's tomb are very clearly cut and well-formed and illustrate the "grouping" of Marks, or apportioning of Mason's work, better than any other building I have seen.

Marks on Gate way. of BAGH



1.



2.



3.



4.

Marks on Koosroo's mausoleum.



1.



2.



3.

Three Marks
only, not
repeated.

Marks on Koosroos' mother's mausoleum.



1.



2.



3.



4.



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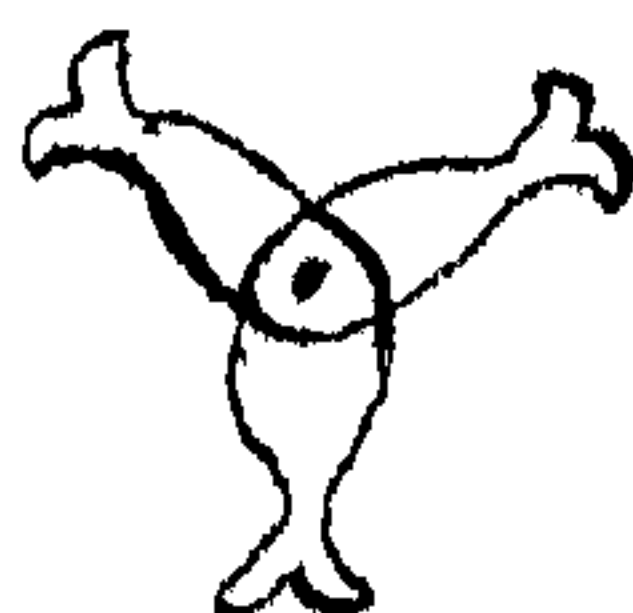
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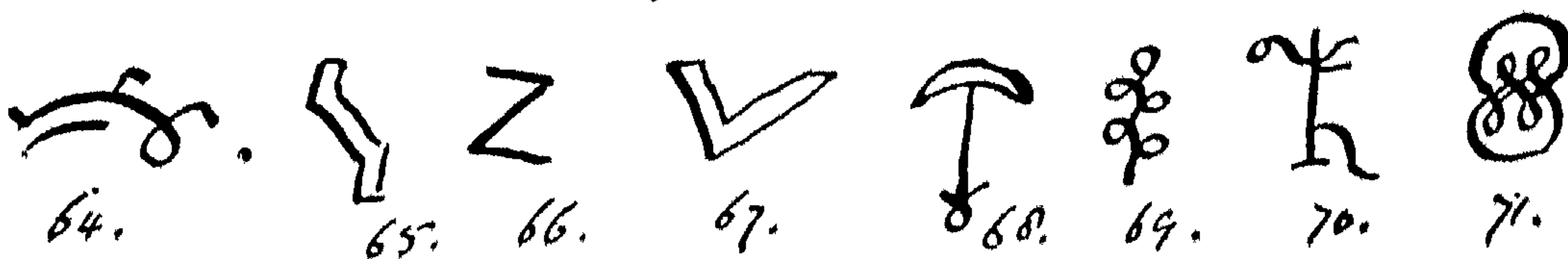
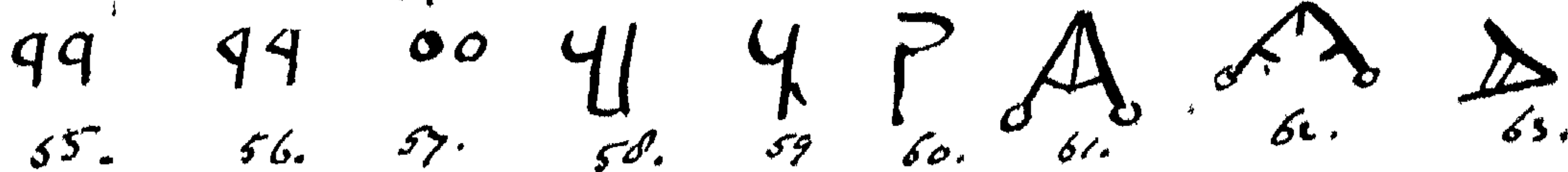
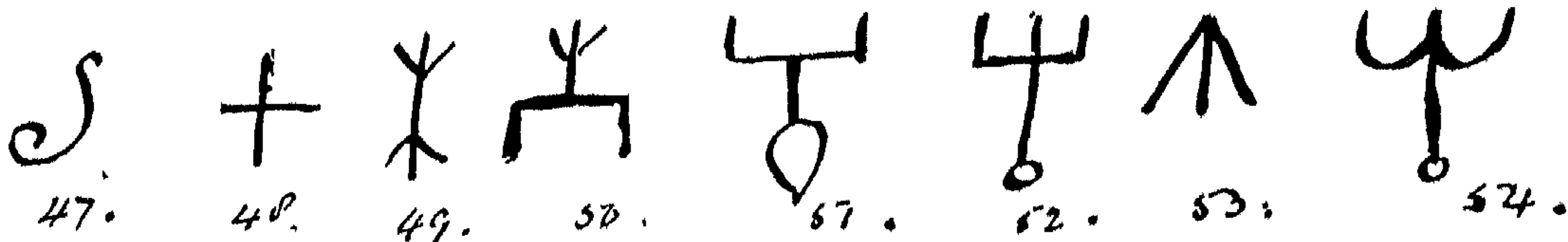
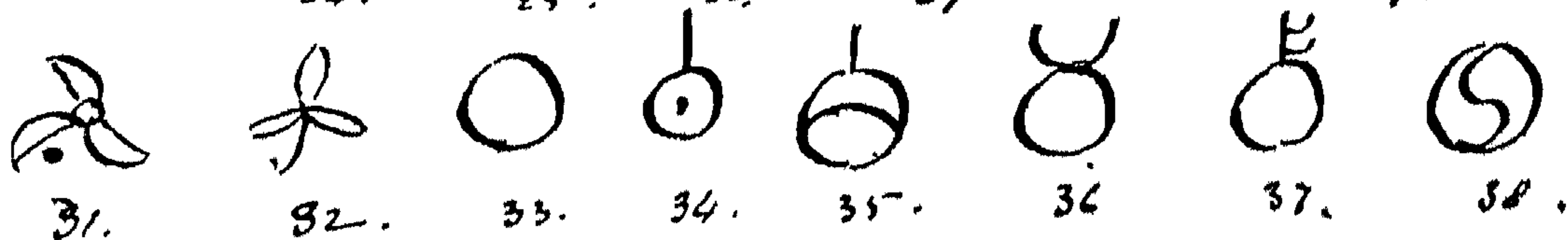
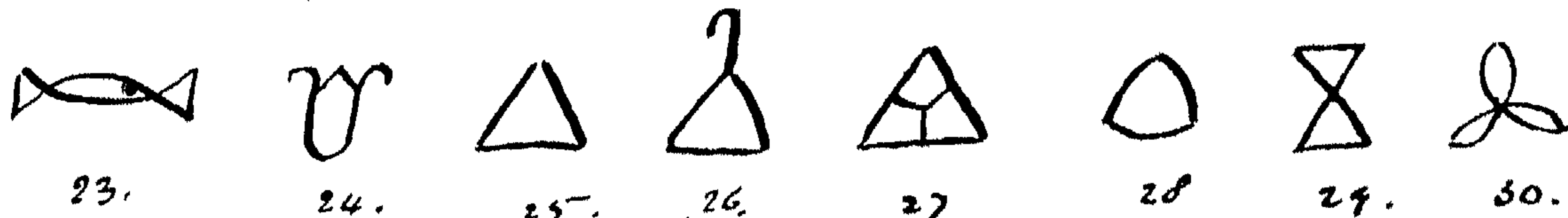
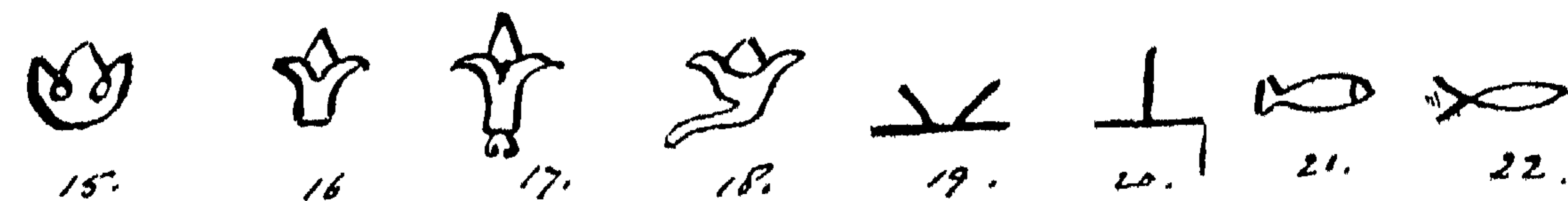
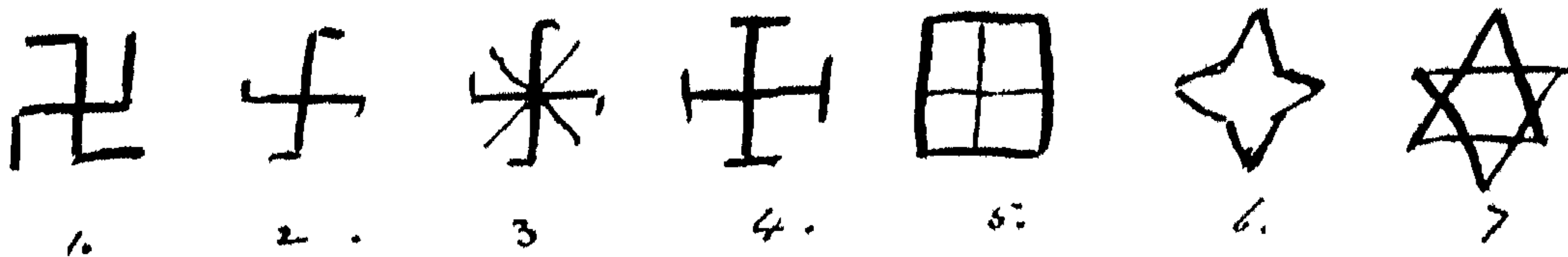
20.



21.

Taj Mahal, Agra.

Everyone who has the opportunity to go to Agra visits the Taj, one of the most beautiful and costly buildings in the world. Yet I have no doubt that many visit it over and over again and never see the little Marks upon which they tread when walking along the paved paths in the garden and approaches to the great mausoleum of Shah Jahan's beloved queen.



The Mason's Marks are also to be found in profusion on the great walls enclosing the garden of the Taj, both inside and outside.

The list given above includes all the Marks I was able to discover in two visits, but could be considerably added to I think if anyone living at Agra were to make a systematic search throughout the buildings.

In a short notice by Bro. John Yarker, in the *Ars Quatuor Coronati*, vol. VI., a list of Marks, as collected by Bro. Maj. J. H. Lawrence Archer from the Taj, gives several not recorded by me, while again I have several not recorded by him; but I would remark that the Marks of his which I have not got are mostly what I should call "rare," whereas there are several not recorded by him which are not only "common," but are typical and characteristic throughout my other collections as indicating the existence of a guild. See my Marks Nos. 21-2, 26-7, 41-2, 3 and 4, and 71.

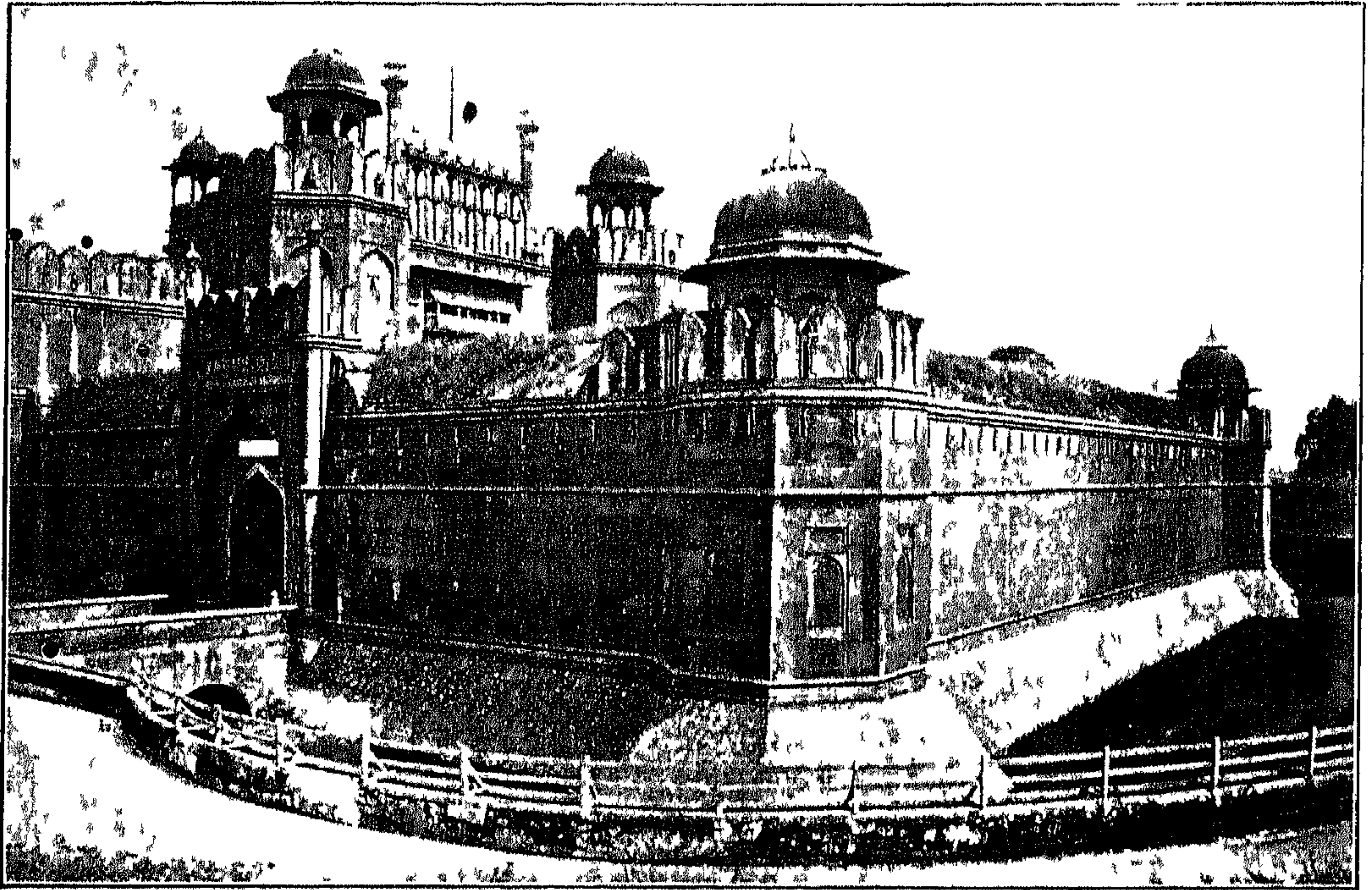
Bro. Yarker remarks: "These *Marks*, being at Agra, were under Moslem influence. A purer system of Brahminical *Caste Marks* are found at Praj, and scattered over the ruined fances of India." See *Ars Quatuor Coronati*, vol. VI., pages 62 and 148.

I would remark that this implies that the *system* from which a *Caste Mark* is derived is said to be "purer" than the system (being under Moslem influence) from which the *Masons' Marks* were derived; possibly this is so, but as far as the present enquiry goes the point of interest is: "What is the *connection* between the two systems, if indeed there *are* two?" Which matter we go into more later on.

The Fort and Palace, Delhi.

I have not recorded a single Mark from this great Fort or the buildings inside it. If there are any visible I missed them; but perhaps the system had been altered, and it may be the stones were marked on the upper bed and the Marks thus included in the building. Needless to say I made a thorough search for them.

Labore Gate, Delhi Fort.



The Chashma-Shahi, Kashmir.

This is a garden with mosque and the usual central canal. The buildings, etc., are erected at a place on the hill side where a large spring bursts forth. The word "Chashma" means a "spring." The date of the Mahomedan structure is doubtful, but probably in the reign of Shah Jehan.

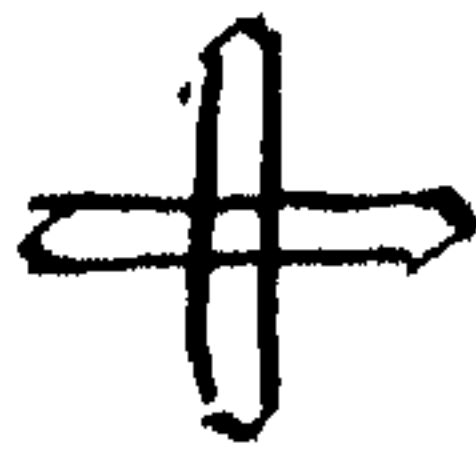
Marks on the edges of canal, &c.



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3.



4.

Mark No. 4 is about a foot long and may be to show position of spring.

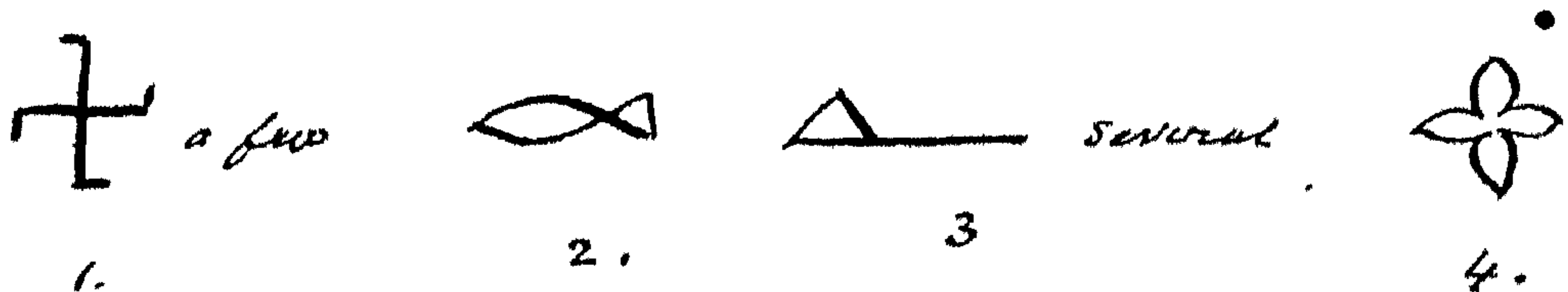
The Jamma-Masjid, Srinagar.

This is a very large Masjid; not that the original Mahomedan design was on a grand scale, but because they erected it on the ruins of what was once a magnificent Hindu temple.

The outside is a square of some 120 yards each side, and from a plinth upwards to a 6 or 7 feet we have the remains of the old Hindoo work in massive squared blocks of limestone.

No Marks were found on this wall.

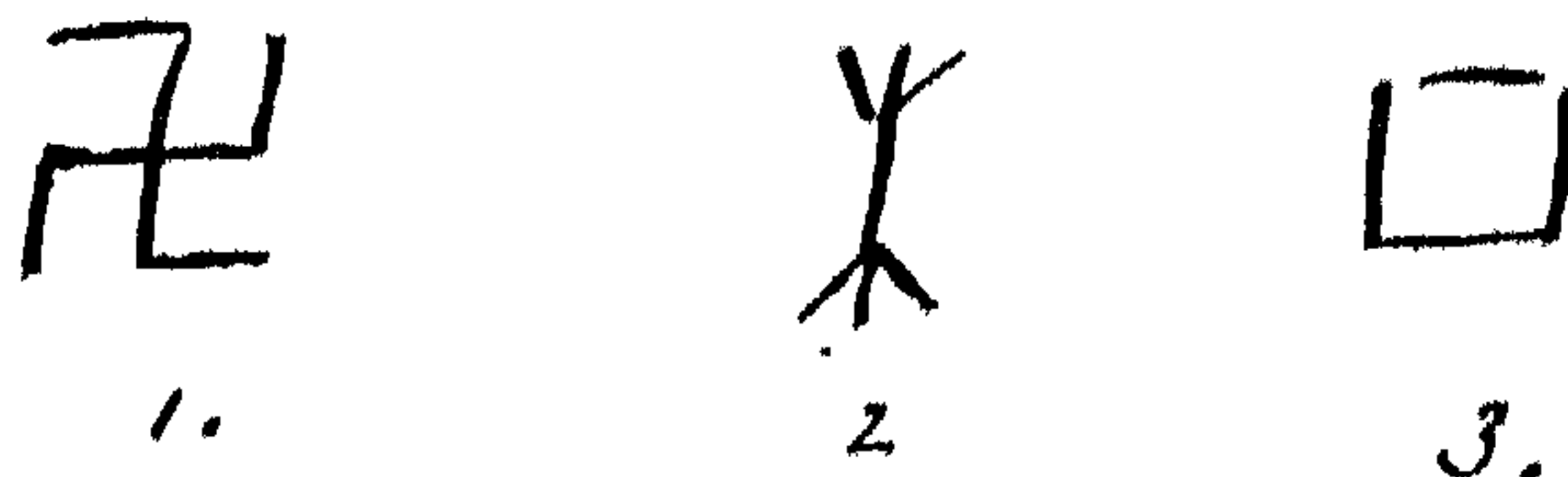
In the interior is an open space with the usual water tank and shallow canal leading thereto, and on the stones at the edge were found the following Marks, and also on the stones forming a border round the enclosure.



The Hazrat-Bal, Kashmir.

On the edge of the Dhal Lake, Srinagar, is a Mahomedan Shrine, called the Hazrat-Bal, which contains one—some say four—hairs from the beard of Mahomed.

On a praying platform in front of the Masjid, I found the following Marks. These are the smallest I have ever seen, being only about an inch long.



They are to be found on the outside edges of the top slabs and on the corners.

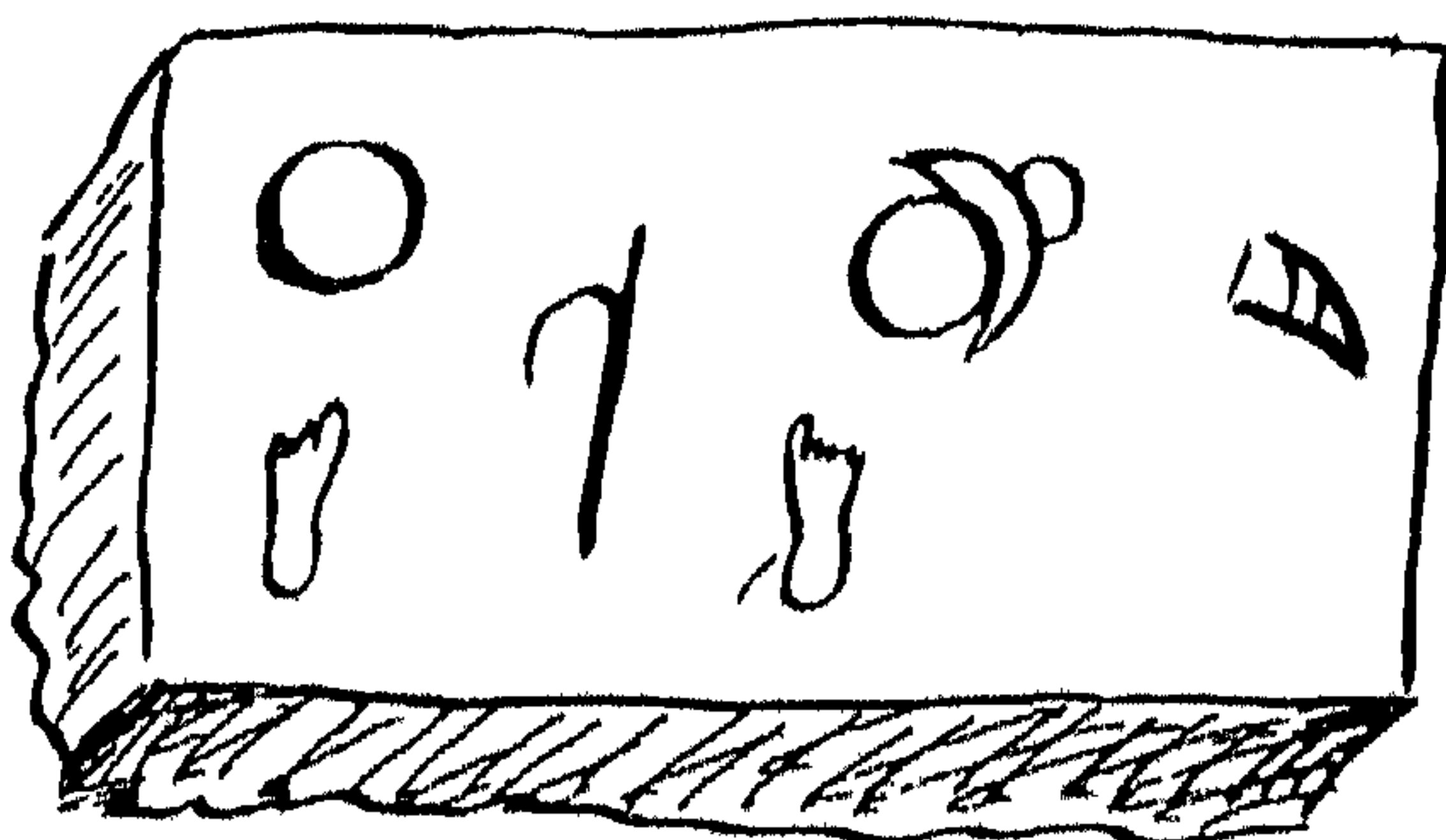
An Old Hindu Shrine at Zuburn.

Zuhuru is a small village on the east of the Beas River, Punjab, and is situated about 20 miles north of Jullundur and 8 miles east of the Beas River.

There is an old Hindoo shrine and well, not far from a mound, which marks the site of an old Sikh Fort.

Outside the entrance to the shrine I found a loose stone slab resting on the right of the steps leading up to the door. This stone, I was informed, had been saved from among others, the remains of a still older shrine of which no traces now remain.

The Marks on it are not "Mason's Marks," but some of them will be recognised among my lists of "Mason's Marks."



Fort Lahore.

I did not find any Mason's Marks on the walls, which, however, are otherwise renowned for the glazed tile work.

There is a small marble mosque near the main entrance, and in it I found the following Masons' Marks.



1.



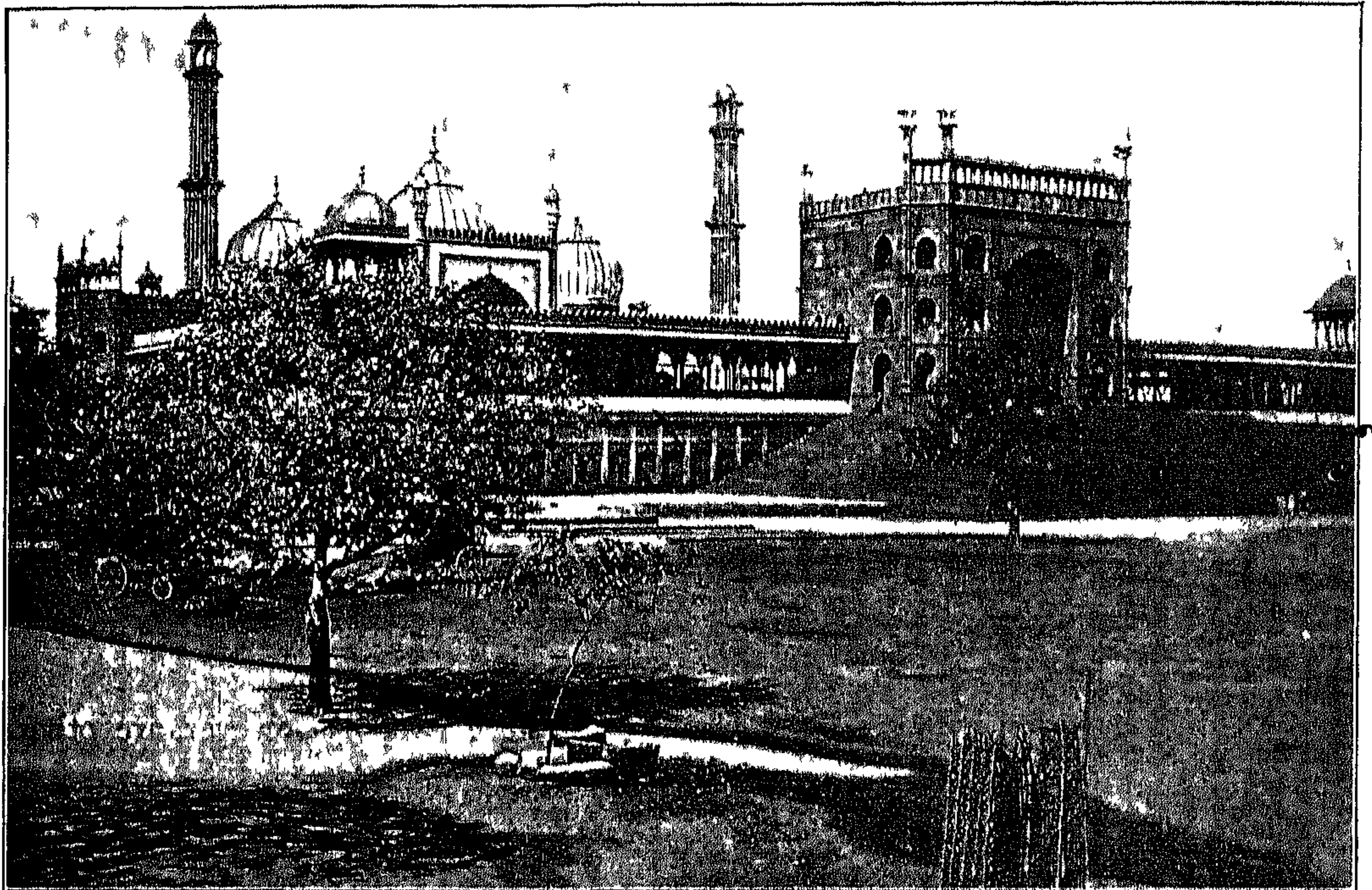
2.

Badshahi Masjid, near Fort, Lahore.

This Masjid was built by "Aurangzeb," and in the main entrance I saw the following Marks.



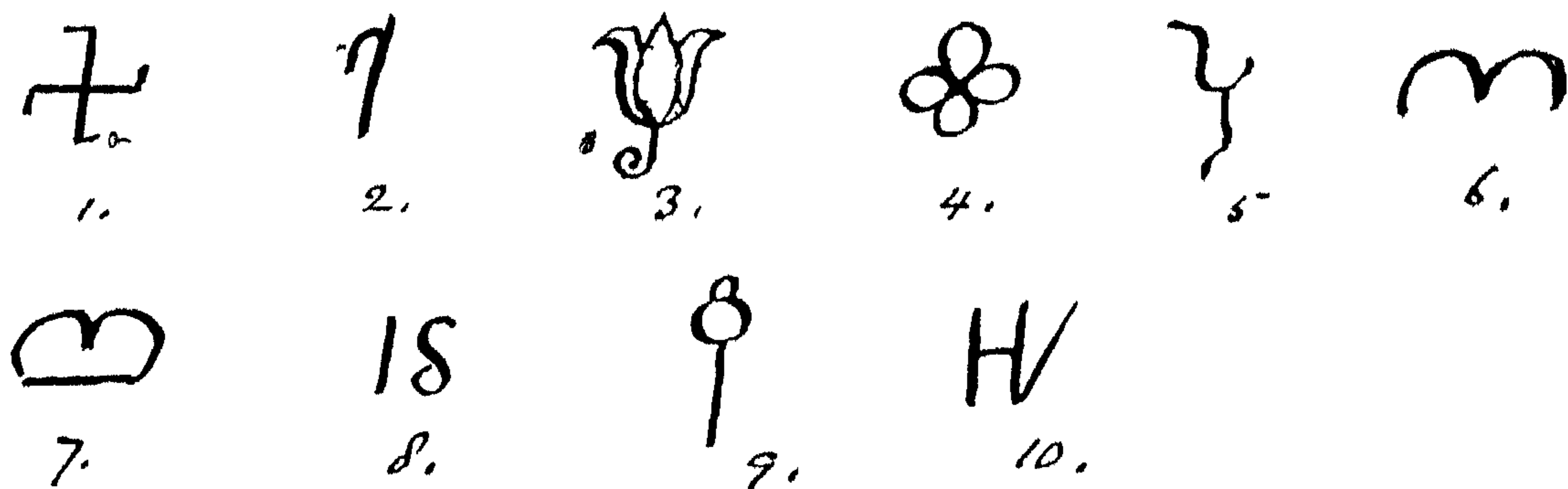
The Jumma-Masjid, Delhi.



This Masjid is the great central mosque of the Mahomedans in India, and is the largest. It may be called the "St. Peter's" of the Mahomedans.

I found no Marks on the walls or great flight of steps, minarets, &c., but on the flag stones of the great central court yard were the following Mason's Marks.

The Jumma-Masjid, Delhi.



Safdar-Jang, near Delhi.

This fine mosque of various colours and patterns in stone and marble was built as late as 1753 ; but I am of opinion that nearly every scrap of the material was taken from the ruins of former mosques, buildings and forts of old Delhi. Hence there are no Mason's Marks ; and it is also possible that the old guilds of Shah Jehan's time had died out.

At the front entrance to the mosque there is a long stone set in, on its edge, as a door sill, and on it is found engraved the interlaced triangles. This may be the accidental remains of Masons' marking, but its position would indicate that it may not perhaps be accidental.

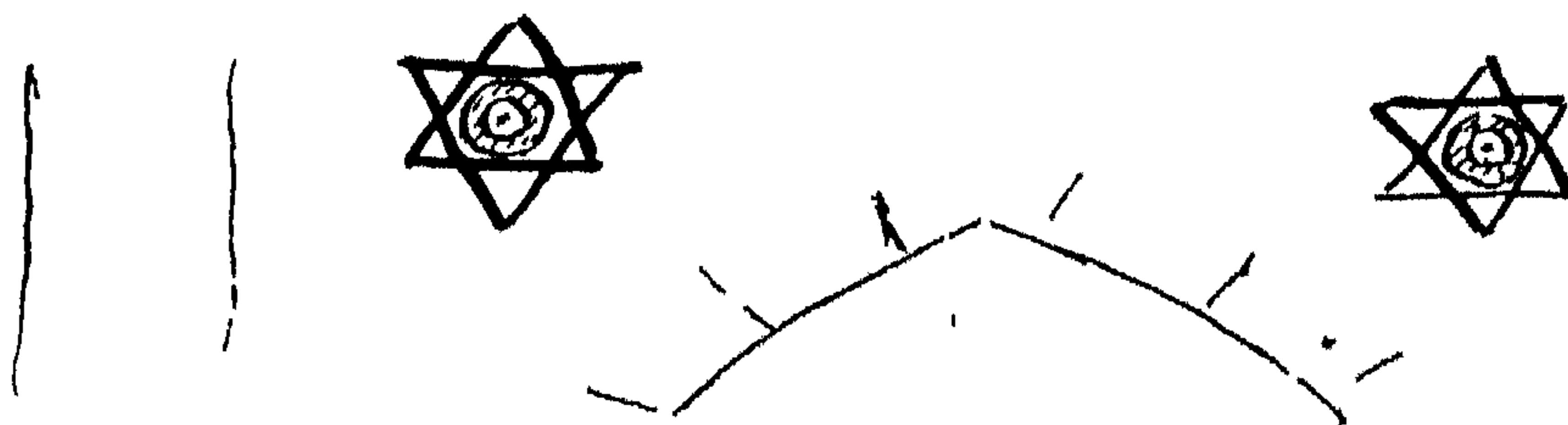


I will now notice some other Marks on some of these buildings which are symbolical, but do not come under the heading "Masons' Marks." Thus on the upper corners above the haunches of the arches of gateways and mosques will

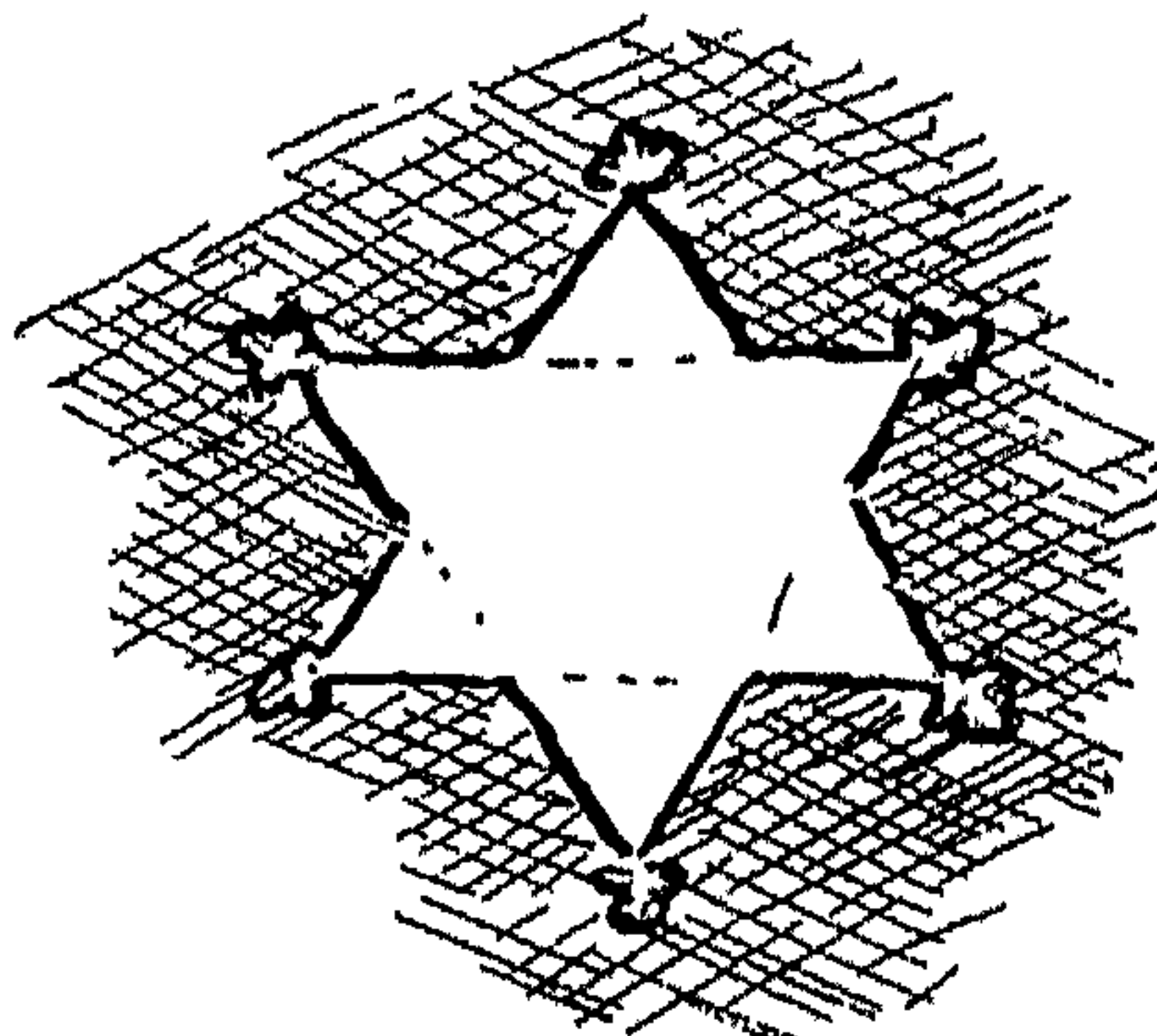
nearly always be found two "rosettes," or round discs, representing flowers, which may have six, eight or twelve petals (1) or may have no petals as in (2) generally about 1 foot in diameter.



Occasionally these may be replaced by different forms of the interlaced triangles, but I have never seen any other designs in that particular position; thus over the entrance to the great mosque at Futehpur Sikri we find the interlaced triangles as follows:

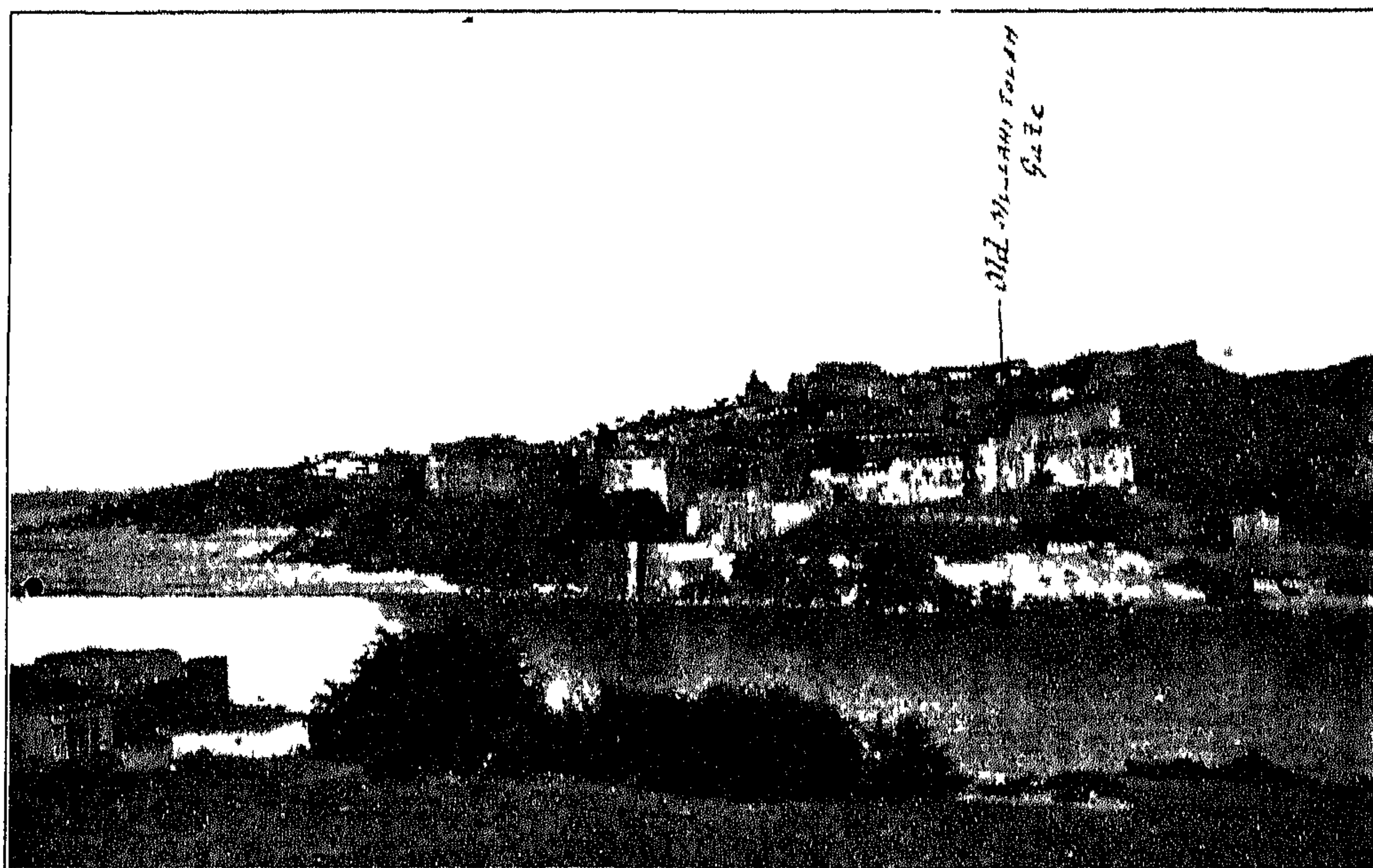


Again, a very conspicuous instance of this is to be seen over the Elephant Gate at Fort Agra. The design is white "chinam" plaster, and the whole area of the triangles is filled in thus:

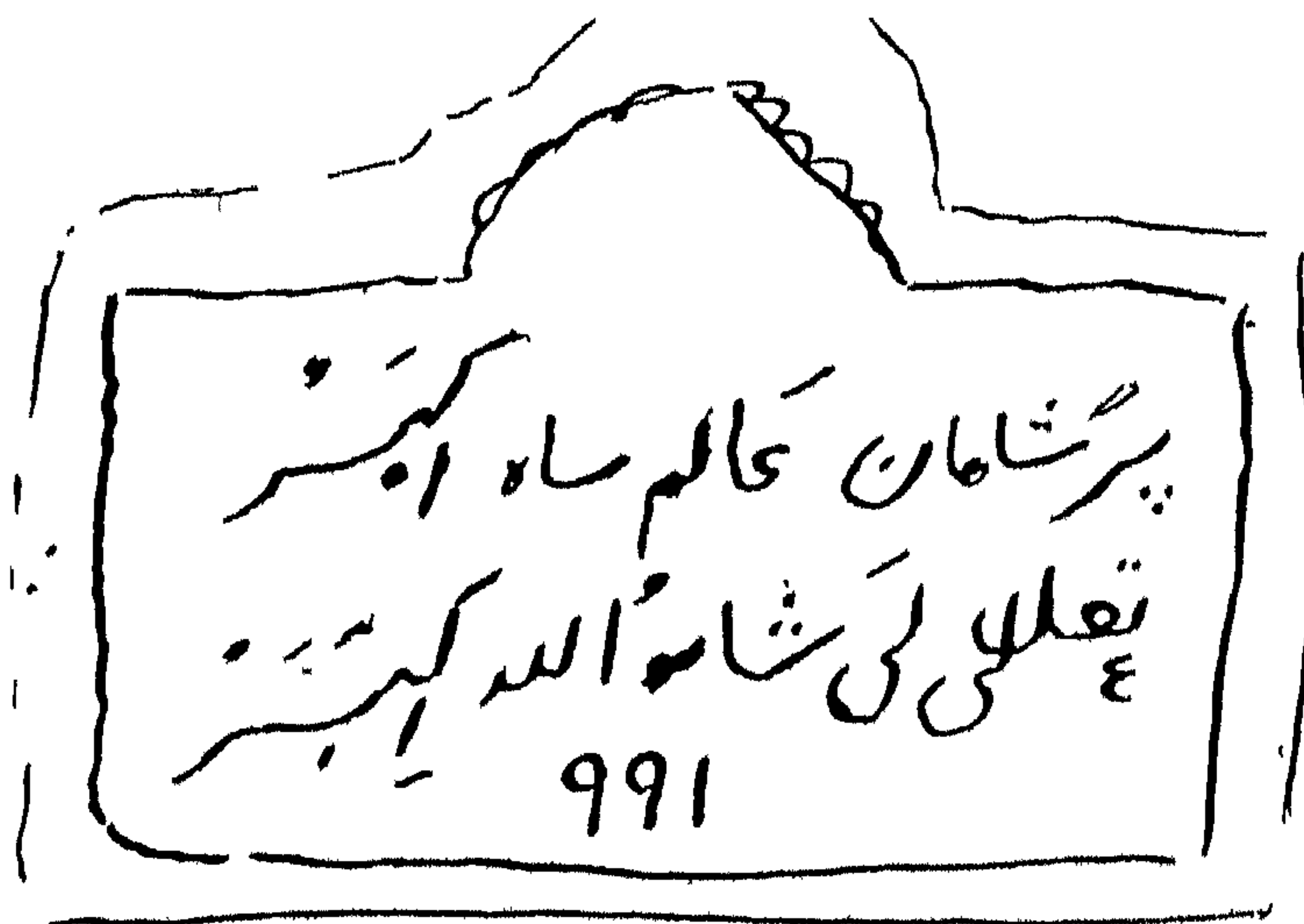


But I think the most interesting case of ornamentation by designs of this character are to be found on the Mullahi Tolah Gate of the old Fort at Attock.

Attock Fort.

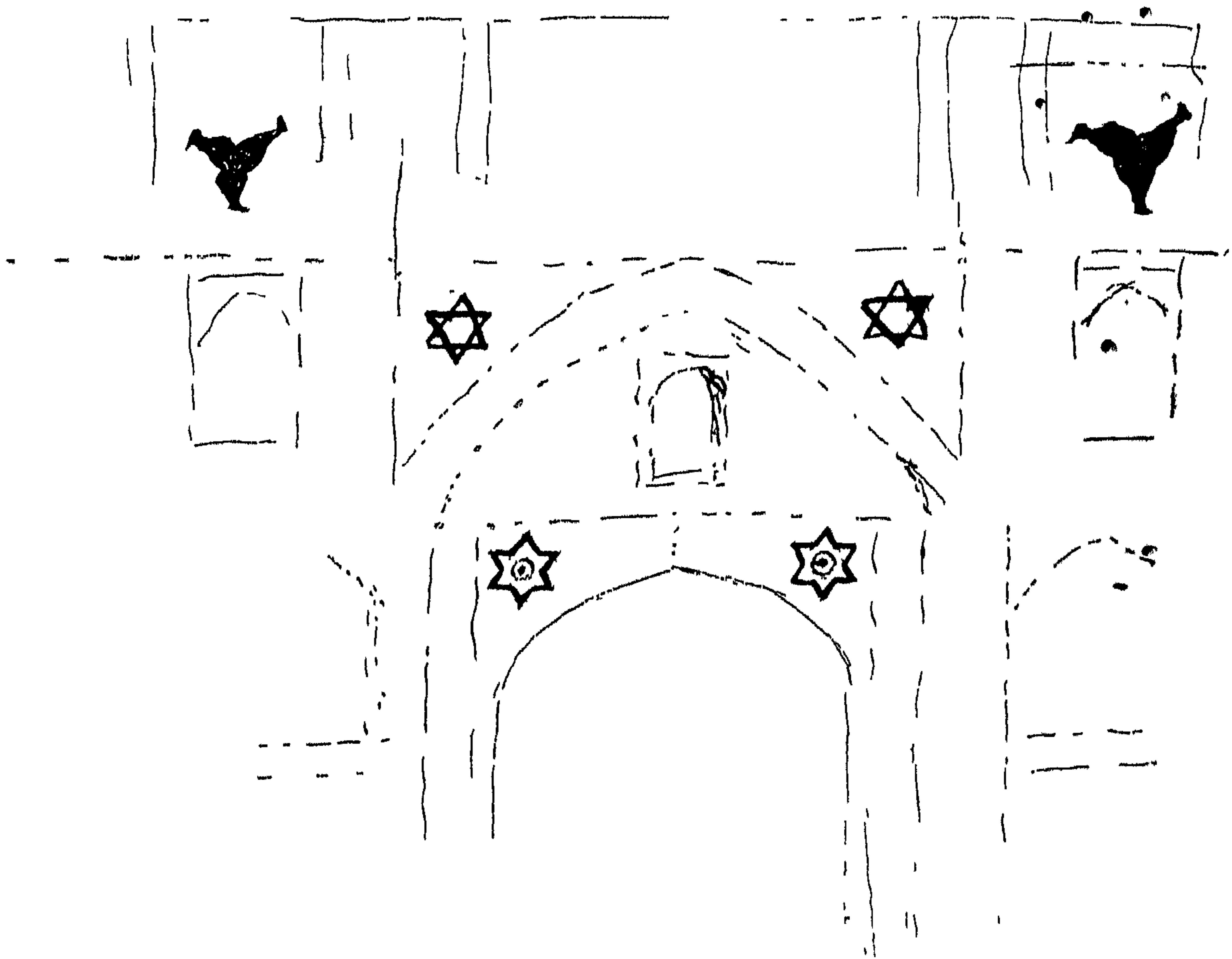


This Fort was built by Akbar the Great, and an inscription, carved in relief in white marble giving the date of the building, is to be found over one of the old gates, now walled up, on the north-western side of the Fort, of which I give a *fac simile*.



Which reads "Pur Shahan alim Shah-i-Akbar taala lili Shah Alah-o-Akbar, 991," and means simply "By the grace of God this Fort was built by the Emperor Akbar in the year 991."

Now over the old Mullahi Tolah gate of this fort we have two forms of the interlaced triangles, and the "triskelis" deeply inlaid in blue-black slate or marble.



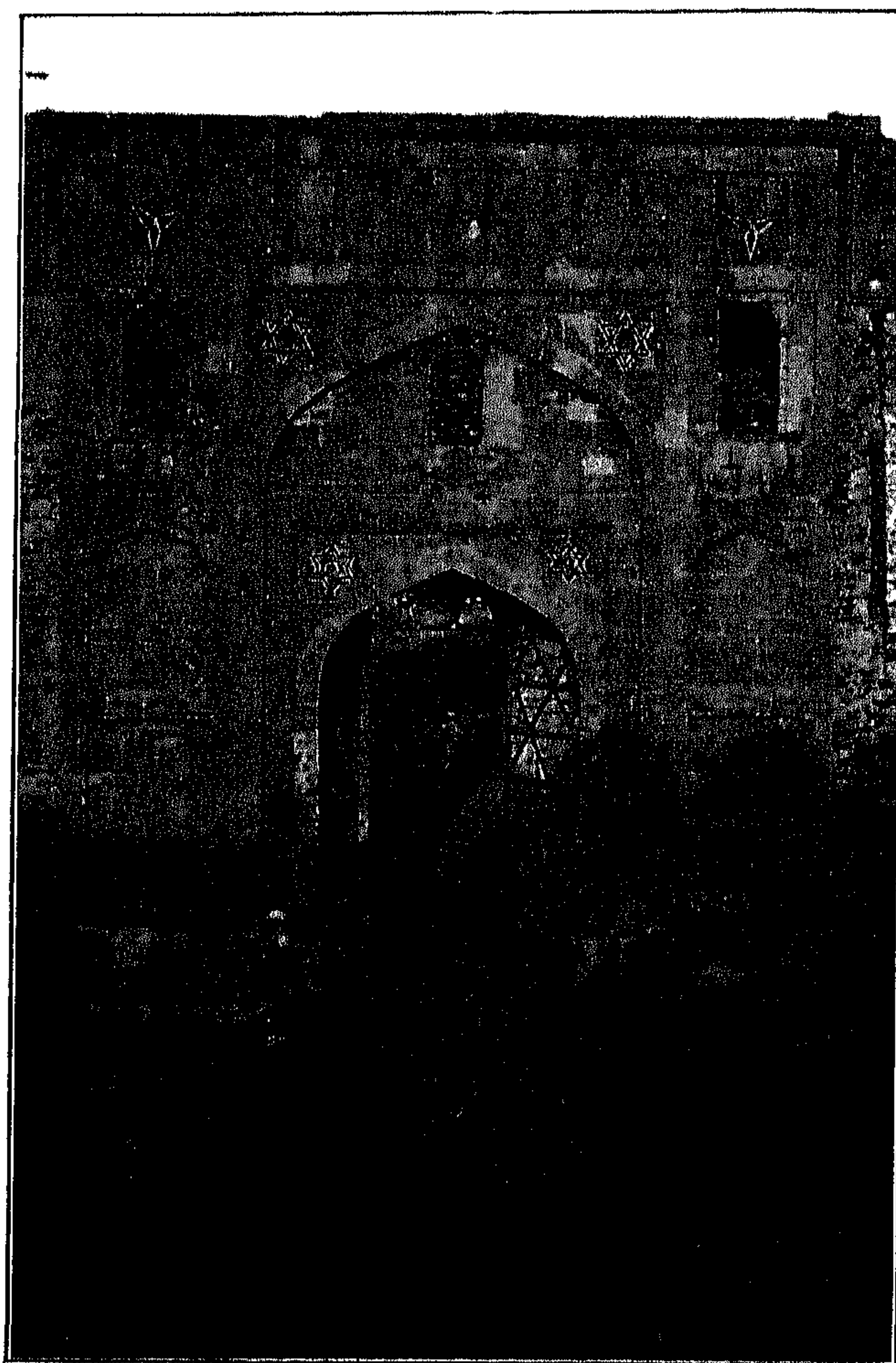
The accompanying photographs of the old Fort, with the River Indus in the foreground, and of the Mullahi Tolah gate, illustrate the position of the gate and details of the masonry. The Marks may be faintly recognised, but are illustrated to show the actual design. I have never met with the three-legged design on any other

building in the Punjab, and as no doubt all these decorative designs, which are symbolical, were introduced by the Mahomedan architects, they probably came from

14 Akbar's Tomb - - - - - 
 16 KOOSROO BAGH - - - 
 25 ALLAHABAD - - - - - 

Persia through Kandahar and Cabul to northern India, but we must not lose sight of the Masons' Marks, No. 14, Akbar's Tomb, and Nos. 16 Koosroo Bagh and 25 Allahabad.

Old Mullabi Tolah Gate, Attock.



Very little is known of the origin of the three-legged symbol, but I quote the following from a paper by Philip Nelson, M.B., 1899—"Coinage of the Isle of Man."

"The earliest known example of the humanised form of the symbol known as the "Triskelis," is to be met with on a coin of Aspendus, a town in the region of Pamphylia, in Asia Minor, which appears to be of no later date than the year B.C. 500."

Further on he says :

"There are some who would see a phallic origin for the "Triskelis," and who point to resemblance it bears to the Crux-Ausata, the Egyptian emblem of generation and immortality, and this theory seems fairly feasible."

This symbol seems to have worked its way westward through Europe until it was adopted in the Isle of Man in the early part of the 13th century. It was in use in ancient Greece, and later was the distinguishing mark of Sicily.

With reference to the occurrence of this symbol at Attock, I regret to say that determined efforts have been made to extract the inlaid black slate of which it is made within the last few years, and no doubt it would have disappeared long ago if it had not been so well cemented into the sand-stone blocks of which the old Mullahi Tolah Gate is built.

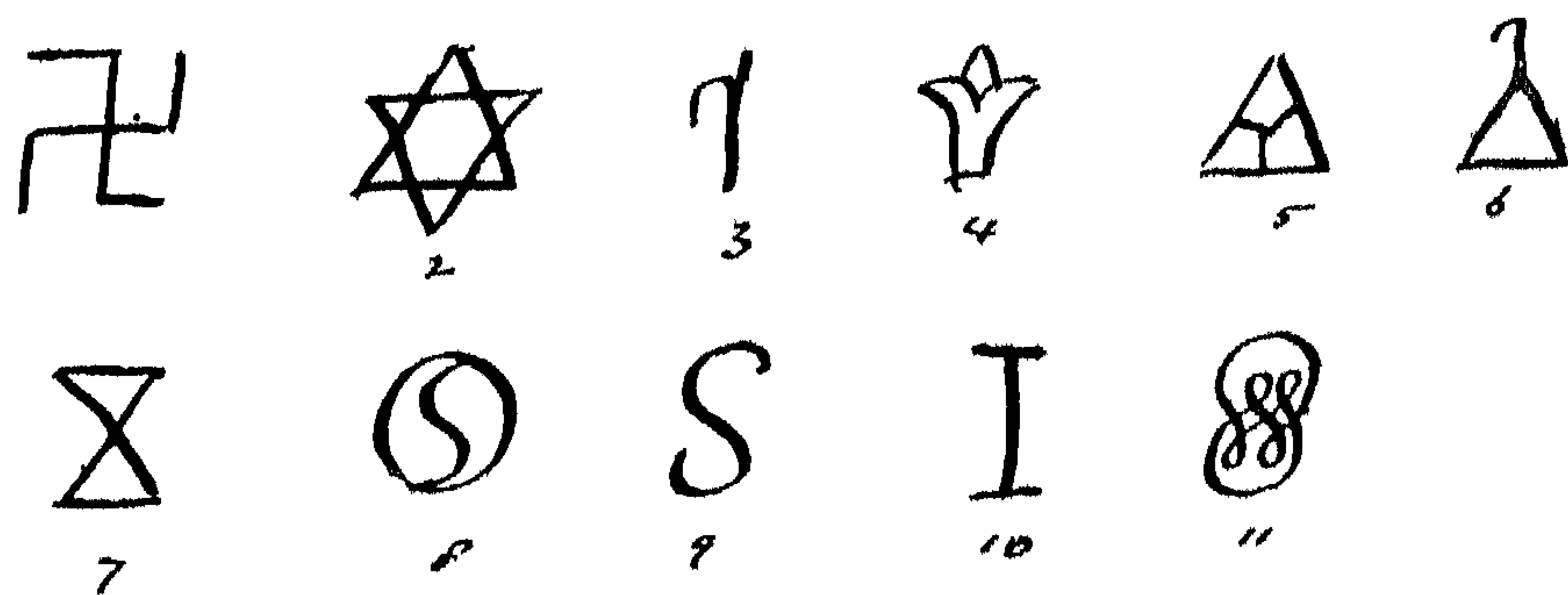
* * * * *

The above record of Marks, it will be seen, extends over a period of rather more than one hundred years, for if we take the building of the Fort at Allahabad as being not later than 1540, we find a fairly regular succession of buildings during the rise of the Moghul Empire up to the time when the Juma Masjid was built at Delhi in 1650, and there are traces of Marks which may have been made before and after those dates. However we can, without any hesitation, record Marks for over 100 years, that is to say we deal with sufficient time to allow of two or three

generations of operative Masons making use of them. Again, the field of operations so to speak, is a large one, and we must remember that it was not so easy to travel from Allahabad to Srinagar in the 16th century as it is now.

If now we take the lists of Marks I have recorded from Allahabad Fort and the Taj Mahal, Agra, and compare them, we find that, as far as time goes, about one hundred years intervenes between the building of the former and commencement of the latter, while we find also out of these lists no fewer than eleven Marks are common to the two.

I would particularly draw attention to the fact that these Marks are not isolated instances of a single Mark, but in nearly every case where a Mark is recorded it is to be found four or five, or sometimes more than a dozen times repeated in the same building, in which latter case it occurs as a "group" of Marks covering the stones of the building over a considerable area. For the sake of convenience I reproduce those Marks which are common to the Taj and Allahabad Fort.

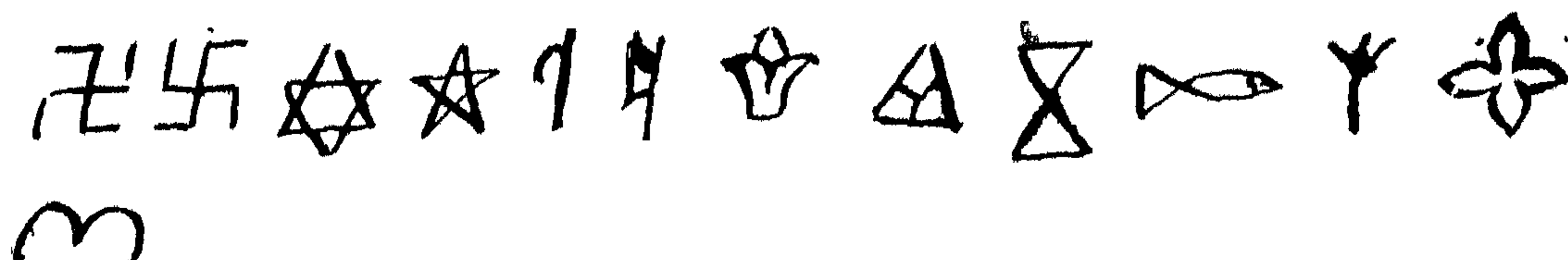


We may certainly say that the recurrence of such Marks as



is no mere accident; and I feel confident that such Marks have been handed on from father to son, or from one overseer to another, although, as previously mentioned, a hundred years separates them in time, and it is also to be noted that the distance from one place to another is some 250 miles in a straight line.

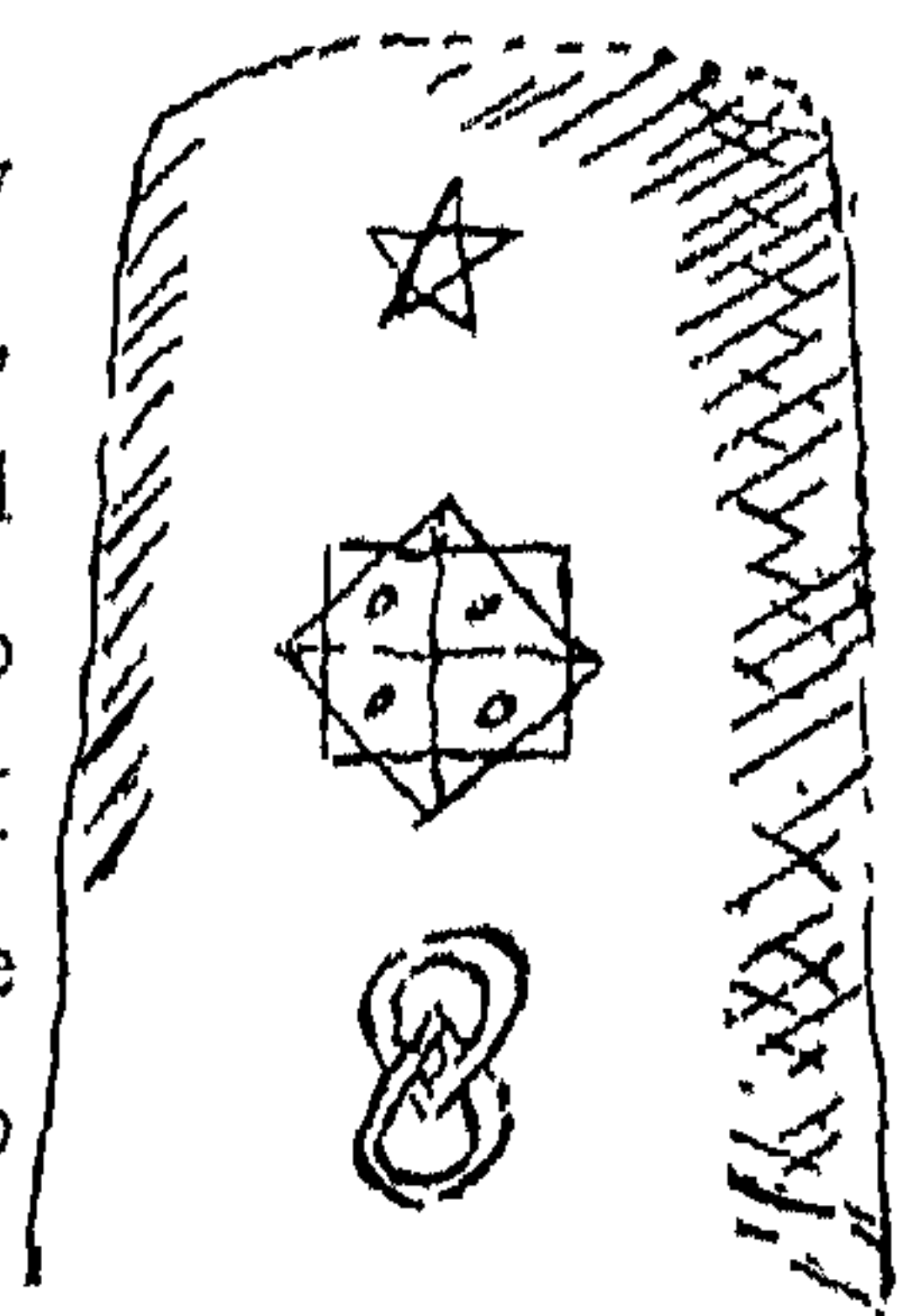
The following Marks may be taken as characteristic of the whole period under consideration, owing to their frequent occurrence and combinations throughout all the above "collections" of Marks.



I would further point out that among these Indian Marks I have never once come across a case in which the same stone bears two different Marks; though sometimes the same Mark has been repeated on a large stone (see photo Allahabad), so that here we cannot point to a Mark as an Overseer's Mark, but all Marks are probably the Marks of the Masons who squared up the rough Ashlar.

I have hitherto omitted to mention that I discovered three Marks on one of Asoka's Lats at Delhi. These Marks were most probably put there when the column was raised in its former position near the old magazine at Delhi. The column in question was overthrown and smashed into five pieces when the magazine was blown up during the mutiny, and has since been put together and erected on the "Ridge," Delhi. On the upper part the following three Marks are scratched in the same way as the Masons have made Marks on other polished surfaces, and these Marks show signs of considerable age.

I have given a photograph of one of Asoka's Lats, now at Allahabad, and the two at Delhi are exactly similar to that, except that the Emperor Jahangir had his inscription carved round the middle of the Allahabad one, whereas there is no engraved Mahomedan writing on the others so far as I remember. The Marks on the Lat of Asoka on the Ridge at Delhi are as in the illustration, but it is not possible to assign a date to them.



I think we may conclude from the above *data* that, without doubt, there was a guild of operative Masons, who were employed by the Moghul Emperors in the erection of their fortresses, mausoleums and gardens, from the time of Akbar to the decline of the Empire which had set in in the reign of Aurangzeb, and further it is worthy of note that we do not come across traces of the work of such a guild either much before or after that period.

But, after all, what indeed has been built on a large scale with squared blocks of stone since that time in Northern India? Take away the European structures of yesterday, and then wipe out the buildings of the Moghuls, and we have practically nothing left which has been built since the time of Akbar the Great. All the Hindu shrines rolled into one would not equal the work of a Futehpur Sikri.

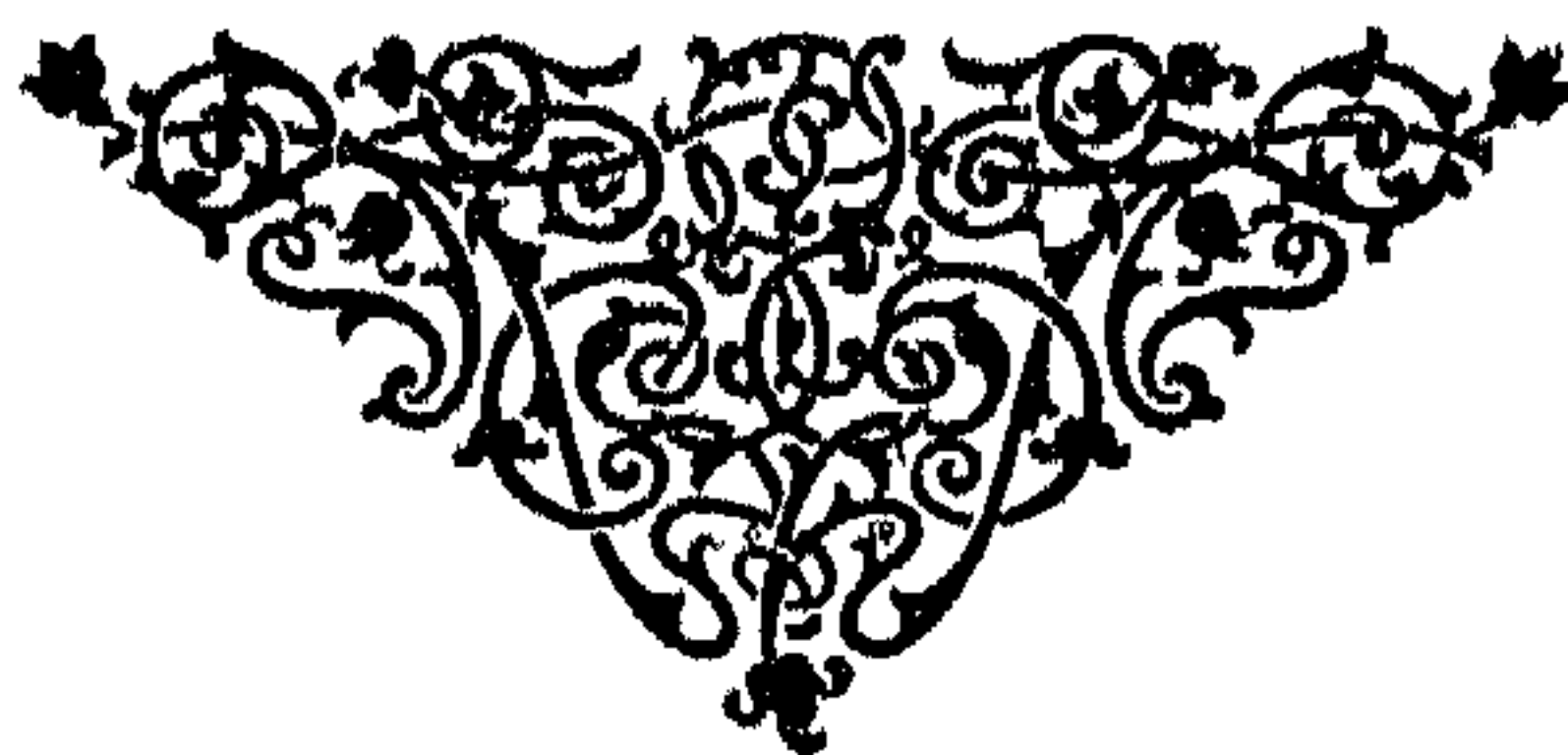
And now let us imagine the state of affairs just before Akbar's time, and we find the old cities of Delhi, the walls and Fort of Lahore, and many other examples of buildings which had been in their day large structures, also nearly all built under Mahomedan Rulers, but almost destitute of squared stone; again, Hindu shrines which had been small in any case, were nearly all demolished. In fact there were very few really fine buildings at the commencement of the Moghul dynasty, with one or two notable exceptions, *e.g.*, the Kutab Minar, which were built of squared stone by skilled Masons. Of course, if we go far enough back, we get massive stonework again, *e.g.*, the magnificent Hindu temples of Kashmir. The above remarks apply to the Punjab, of course, and not to other parts of India.

Thus we have not only the *existence* of a guild of operative Masons, but its introduction or appearance in the Moghul dynasty, and its disappearance afterwards, and the great question as to whether such a guild was of Mahomedan or Hindu origin is one most difficult to answer.

In this little work, which is meant to be an introduction to the study of this subject for the use of interested "Masons," it would be useless for me to argue, from a very limited experience, on such a question as the above, or from *data* which

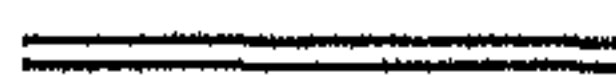
I might be able to adduce from a merely archæological point of view, but if I may be permitted to do so I would give it as my opinion that the idea of erecting these buildings on a grand scale, and their general design, was entirely Mahomedan, whereas the operative work of quarrying, cutting and setting stone, was almost entirely Hindu ; or, in other words, the buildings are Mahomedan, but the origin of the Masons' guild, Hindu.

If, however, we could prove that that system of apportioning work, or allotting Marks to Masons, was in fact brought in with the entrance of Moghul invasion, we should then be able to push this enquiry back to the confines of Afghanistan and the Persian Empire. A very good reason for supposing these Marks to be of Hindu origin is found in the fact that, in a great many instances, the Marks are accompanied by writing of what I take to be names in the Deva-Nagri, or square character. The writing is usually a single word in Hindi or Sanskrit. These names are specially to be found at Sikandra and the Taj at Agra.





INDIAN
MASONS' MARKS.



Part II.



Part 11.

IN this part I will endeavour to show that there is an undoubted connection between certain of these Masons' Marks and some well-known symbols of Hindu Mythology. I have been unable to establish the same sort of connection with Mahomedan religious rites or ceremonies; but perhaps others may be able to do so, in which case we shall have a still further study to go into, *viz.*, the connections of two systems of speculative philosophy.

But, in dealing with Hindu Mythology, and thereby with the religion of a man who, being a Mason, makes a Mark which is a symbol of his religion, we see at once that we are proving that man (or the guild from whom he receives his Mark) to be, not only an operative, but also a speculative Mason; and when the English Freemason bears in mind that we are dealing with India and Indians, he will, I think, be led to the conclusion that we have here another link in the chain of evidence which proves "Masonry" to be universal, or, we might say, which proves that the various Masonic systems have a common origin.

In dealing with the symbolism of these Masons' Marks, I must state at once that I have been unable to attach any symbolical meaning to some of them, and indeed it is quite possible that some of them are merely Marks of recognition, but when we come across so many others which have a symbolical meaning, not to the Western mind only, but to the Indian native, who may be ignorant of any civilization outside his own, there is, I think, a reasonable presumption that many of the other Marks may have a symbolical meaning of which we are at present unaware.

In his recent valuable work, entitled, "The Arcane Schools," Bro. John Yarker, IX^o, 33^o, &c., states :

"Of the nature of the symbols used in the Arcane Schools, there is almost as little to be gathered in (its) books as is to be found in old Masonry, and they were evidently 'close tyed.' We may fairly seek what we do not know respecting symbols through what we do know of history, and to comprehend symbols we must study the old historical religions. The Masons, Rosicrucians, Templars, and Gnostics, all used the same class of symbols. The Society of Druses in Syria and the Sufi Dervishes of Persia and Turkey admit themselves to follow the Platonic School, whether by inspiration from its writers or by descent from the old mysteries, and from which each and all, in one form or another, derive their knowledge. We may also follow these religious symbols in the unchanged rites of India."

The most common, and perhaps the most important among these Masons' Marks, is the Jaina Cross, otherwise known as the "Swastika."  This, of course, is known to be one of the most ancient symbols in the world, and has been used by all civilized nations, including Chinese, Egyptian, and ancient Mexican. In India this symbol is used everywhere among Hindoos at the present time, and is to be seen painted, usually in red, on shrines, especially those dedicated to the worship of "Ganesha"; it is also applicable to "Krishna." It is met with in the following forms.  Among the above Masons' Marks, we see that if the right-handed and left-handed varieties be conjoined, the figure  can be produced. As a symbol it corresponds to the Hammer of Thor, and in the Mahabharata it is the "Chakra" of Narayan, the destroyer of the Asuras. It is also the "Chakra" of Ganesha, and, we are told, has a farther astronomical significance, as it is upon this cross that Surya (the sun) is mystically crucified. It also has a vast number of other meanings among the Hindoos, some of which are what we should call Hermetic. And lastly it is one of the principal "Jantras."

It may be as well here to mention that there are three methods of Magical Invocation, which form a very large part of the ordinary religious observances of the Hindoos day by day, and these are known as Jantra, Tantra and Mantra; but perhaps we should say there are two, *viz.*, the Jantra and Tantra methods, which imply the use of Mantra; while again Mantra may be employed independently of the two former.

A Mantra is the production of certain *sounds*, in a certain definite sequence, and may be composed of words or a mixture of words and sounds; this is largely used to drive away evil influences, *the idea being that certain vibrations are supposed to cause an atmospheric and etheric condition, which is suitable to some spirits and intelligences and unsuitable to others.*

Now the word "Chakra" is not to be confined solely to a wheel or discus in a physical sense, but, in general, implies the physical attributes of a Deity and various figures, *e.g.*,  etc., are called the "Chakras" of various Deities, and represent, in a mystical manner, their physical attributes. If, in the corners and spaces of such diagrams we write certain figures and letters, which shall represent the spiritual attributes of the Deity under consideration, such figures are "Jantras"; and furthermore, any diagrams of letters, figures, and even words, arranged in a certain manner to produce effects of a spiritual nature agreeable to the person making the invocation, and for the production of good influences at the time, are classed as Jantras, *e.g.*, certain talismans, magic squares, &c. Thus, while the Jantra brings to the eye, and thus to *understanding* the right *ideas*, and aids towards the exclusion of wrong ones, the Mantra further produces the *etheric vibrations* necessary for "*communication*"; and it is not necessary that the Mantra be pronounced aloud, but the silent utterance, so to speak, may at times be even more efficacious than the audible.

* "Each Mantra has a "Rishi," who gave it:—A metre which governs the inflection of the voice. A "Deota"—a supernatural being, higher or lower—as its informing power. The "Bija" (seed) is a significant word, or series of words, which gives it a special power. Sometimes

* Note to Bhagavat-Gita, by Annie Besant and Bhagavan Das.

this word is a sound which harmonizes with the keynote of the individual using it, and varies with the individual ; sometimes this word expresses the essence of the Mantra, and the result of the Mantra is the flower springing from the seed. . . . The “Shakti” is the energy of the “form” of the Mantra, *i.e.*, the vibration-forms set up by its sounds. . . . The “Kilakam” (the pillar) is that which supports and makes strong the Mantra ; this is the ceasing of sorrow, by the freeing from imperfections.”

The “Tantra” method has more to do with the making of odours, perfumes, unguents, medicines, &c. ; thus while a certain Mantra is being repeated, a certain *perfume* will cause an atmospheric condition which, in addition to the *vibration-form* of the Mantra, conduces towards the fulfilment of the desired end ; and we may be sure the psalmist was not ignorant of such methods when he said, “Lord, let my prayer be set forth in Thy sight as the incense, and the lifting up of my hands as the evening sacrifice.”

Again, I would draw attention to the great similarity between the Jantra method and the following Kabalistic quotation :—

“Happy is he who understandeth letters and numbers ; the letters are from the numbers, and the numbers are from the ideas, and the ideas are from the forces, and the forces are from the Elohim ; the synthesis of the Elohim is the Shema. The Shema is one, its columns are two, its power is three, its form is four,” &c.

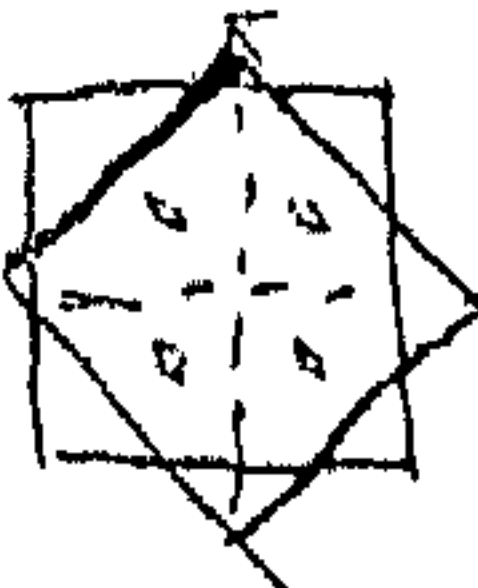
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The reader will observe that the above explanation is introduced so that some definite idea may be conveyed when it is said that a certain symbol is a “Chakra,” or is used as a “Jantra,” &c., which expressions would otherwise convey little or no meaning to those for whom this little work is intended to be useful ; the author would point out that he found these things out by investigation and is

not speaking from hearsay or from books, but from conversations with Fakirs, Pundits, and other natives in India.

Now to return to our Masons' Marks. We may class most of the "square" Marks together as symbols which are used as Jantras, whereby the Hindoo concentrates his attention on four attributes of a Deity, or the quaternary of matter, or the four divisions of the Zodiac, &c., as well as the four Vedas.

As I have mentioned magic squares let us note the Mark on Asoka's Lat at Delhi.

Now the method of making the square of 3 x 3 among Eastern nations is frequently thus:  This is only another way of making the square which we usually find thus:

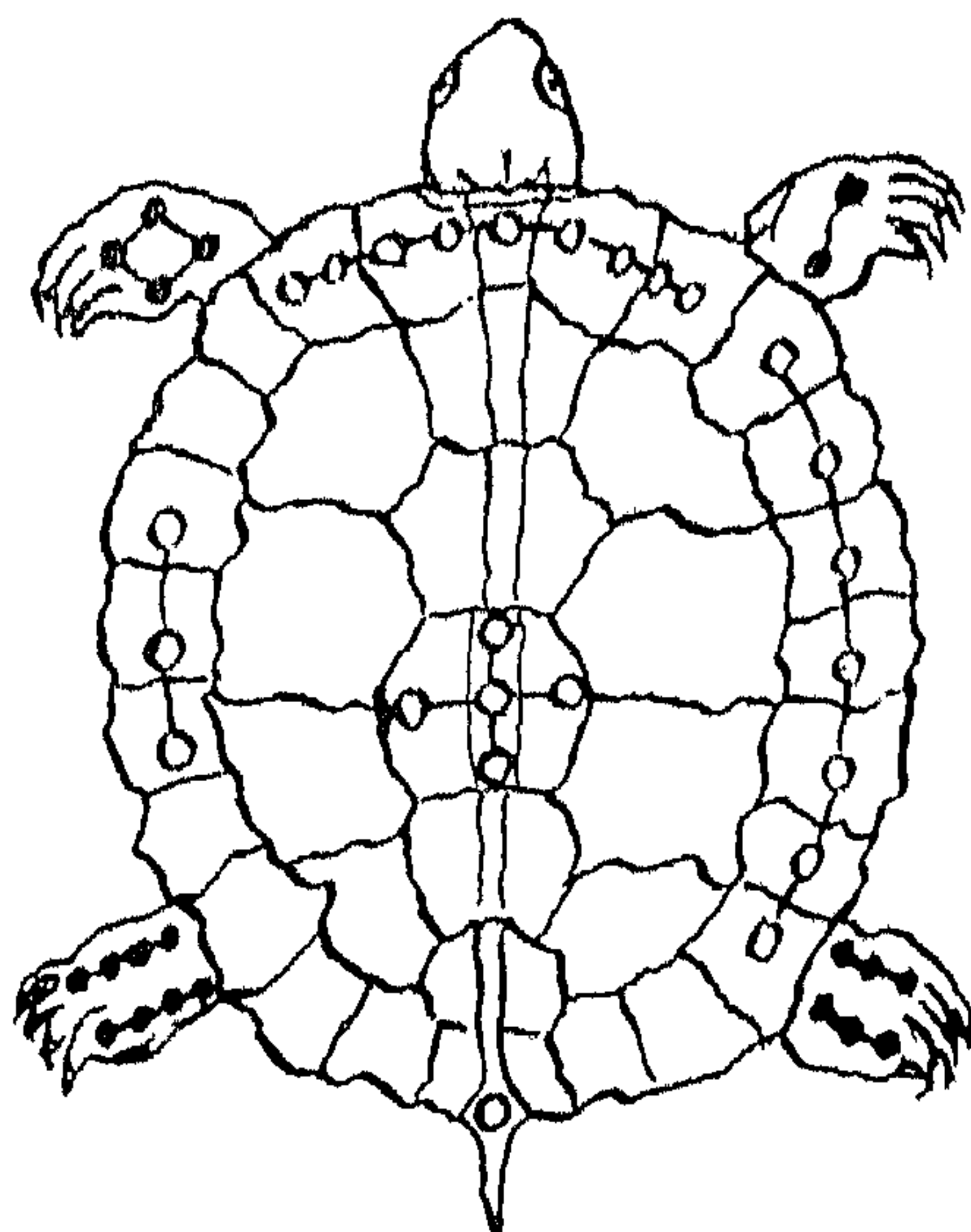
4	9	2
3	5	7
8	1	6

 and which we further know as the square of "Zahal"; and if

anyone says the Seal of Saturn is this, we know what he means.

Again, we find this square employed in Chinese symbolism by the "Yu," traditionally (see introduction to "Thian Ti Hwui," by Schlegel), where we find the figure of a tortoise thus:

 Emperor
Gustave



The computing of numbers, by Cabalistic methods, is obviously as old as the Book of Revelations, to say nothing of the Marks or Seals associated therewith, for "Here is wisdom, let him that hath understanding count the number of the beast; for it is the number of a man; and his number is six hundred, three score and six." But among the Hindoos such Jantras also convey their meaning, for "the numbers are from the ideas," and with reference to the above square the following Mantra is understood :—

Ekham Iswai	Chêta Narayan
Dusra Brummh	Sat man Sat o deep
Tin Ka half tin o Deotâ	Aht aht astang jog
Charnam char o Vêd	Naumat churassi Siddh
Panch pancho Tatloo	

While in more ancient language the following Mantra would be understood to be conveyed :

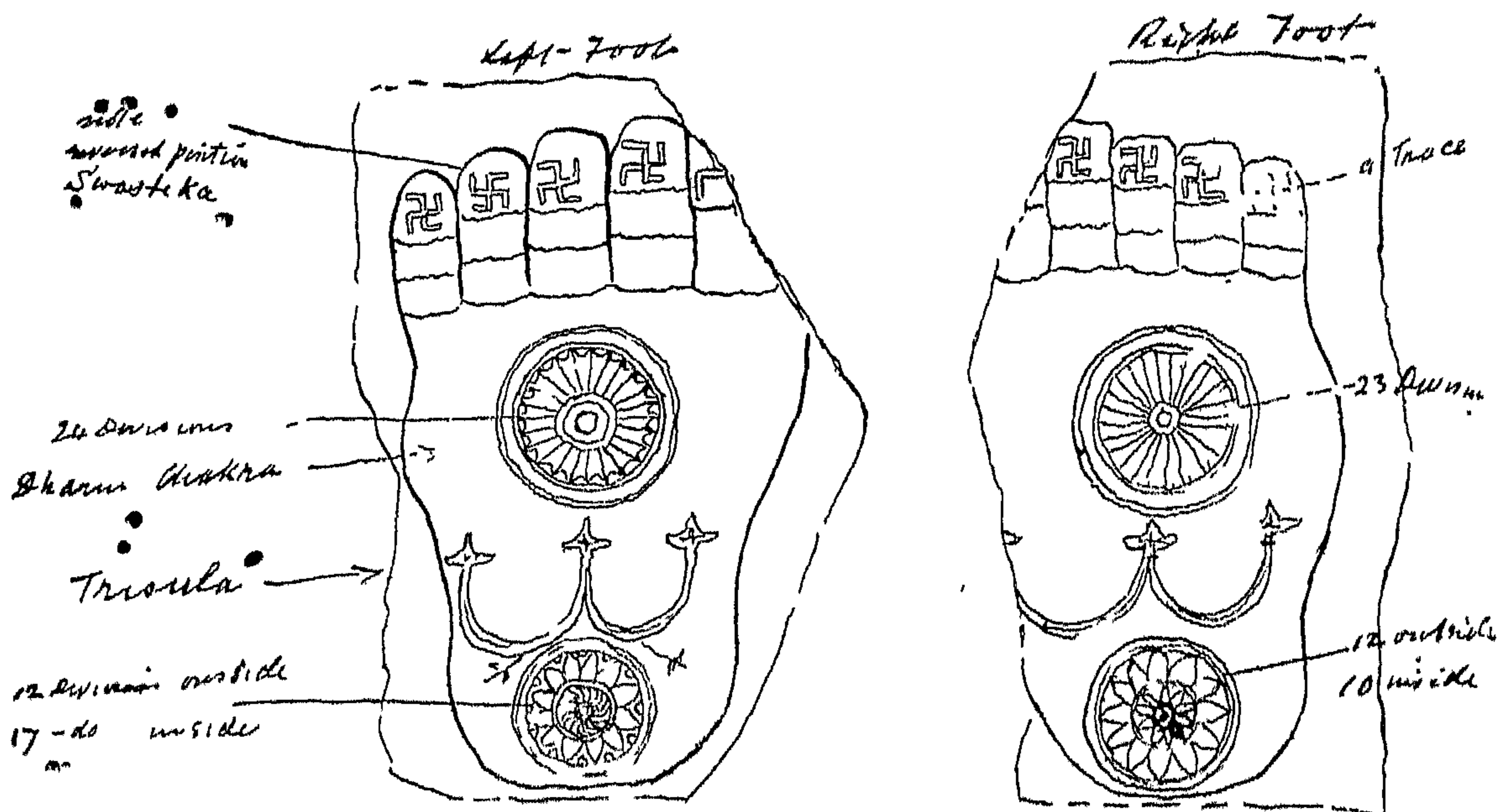
Puthmam shahî li potrach	Kilashtang Ka Tiyahnitecha
Dutiam bumuch aram	Subt'mang Kalratricha
Tutiam Chandra Ganteti	Mahaguri ti Chashtumam
Kookh Mandeti	Naumang Siddhi Datrishoh
Panchwan Sikand-Mahitedeti	<i>Nau Durga Prikeertela ?</i>

Which merely gives the phonetic pronunciation and accentuation; but the translation of which the author leaves to the reader. In the above, "i" is pronounced "ee," and "a" is long.

I have seldom come across the "Swastika"  as a Buddhist emblem, but the following is a notable example.

In the museum at Peshawar is one of the largest Buddhist collections in the country, most of which has been derived from the "Swat" Valley, and excavations at "Sharhibahlol" and "Takht-i-Bhai" during the last six years. In this museum

may be seen two slabs of stone, on which are carved the representation of two foot-marks of Buddha. These enormous foot-prints—about 3½ feet long—are as shown in sketch, the details being correct.



As a Hindoo symbol the interlaced triangle is very largely used. As a talisman placed in front of a door it keeps away evil spirits (see  Safdar-Jang) and is understood in this sense by both Hindoos and Mahomedans.

The interlaced triangles moreover are considered in the Hindu sense to represent the union of fire and water, of spirit into matter and the ascent  which again implies the descent of matter to spirit, which produces "existence" or "manifestation," and illustrates the expressions used in the Bhagavat Gita, viz., "the Field and the Knower of the Field." The triangles themselves, moreover, express the "Gunas" or qualities, e.g., Satva, Tamas and Rajas.

This symbol is also largely used as a Jantra, and I am aware of an instance in which it was used which is not described above. The process is apparently somewhat as follows:—When the mind has been largely freed from external impressions, the attention is brought to bear on this symbol. The thoughts concentrated on certain Deotas, who will then become “visible” to the mind’s eye in the corner triangles and centre, and still further, when several Deotas are thus invoked they will communicate the appearance of yet another which has not before been seen by the “Yogi,” but one who should be invoked for certain specific reasons.

The Pentalpha is a very common symbol, and is used as above, and also symbolizes the spirit and the four elements. As a Jantra it is called the “Panj-Kon” (five corners), and is used in the worship of “Saraswati.” In a similar manner the is called (Khat-kon), and is used in the worship of “Lachsmi”; in this case the corners or “eyes” are filled with the letters which represent the Creative Seeds (Bija), called the (Sung Bija); in the former case, the letters of the Seeds of Birth (Horong Bija).

If these symbols are regarded as divided into a number of spaces, it will be seen that, including the centre, there are six in and seven in and these are called “Kora-Samarti” and “Subt-Samarti.”

It is not the purpose of this little work to do more than show that many of the “Masons’ Marks” alluded to in the first part are Hindu religious symbols, so we will pass to another symbol.

Now the symbol is one of the most common and widely distributed of the Masons’ Marks; but I found very few natives who knew or were willing to say anything about it. Indeed, I do not regard it as a very important symbol; but it nevertheless represents an instrument in the hands of the Gods and has no other meaning that I know of. It is called the “Ankush,” or Elephant Goad, and is found in the hands of “Ganesha,” the elephant-headed God of Wisdom.

This instrument, when drawn on a large scale, is as follows, but when represented in a small drawing is always made like this. It may also be seen in some of the representations of "Indra" when riding on his "Vahan," the elephant "Iravati."



The next "Mark," which we find in many places, is the axe. This symbol is frequently depicted and sculptured in the

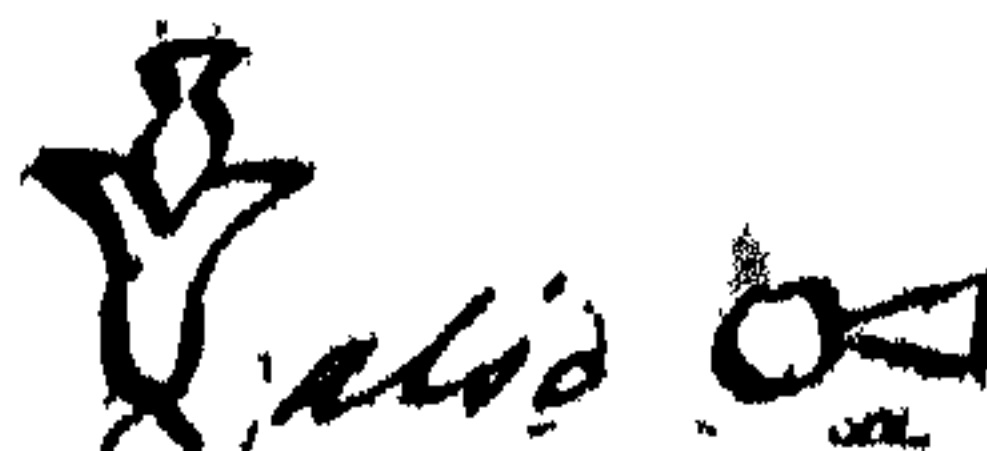


left upper hand of "Ganesha," whereas the "Ankush" before mentioned is in the right upper hand, this God having four arms; but perhaps the most striking instance of its use, in Hindoo religion, is connected with the worship of the terrible Goddess "Kali," and the uplifted axe is here invoked by the "Kalratna Mantra." The "Charga" (axe) being invoked by this text, "Kalratri" (the Goddess of Darkness) herself presides over the axe, uplifted, for the destruction of the sacrificer's enemies. The Goddess "Kasiki" is also armed with an axe, and there are many other instances of this weapon in Hindu mythology.

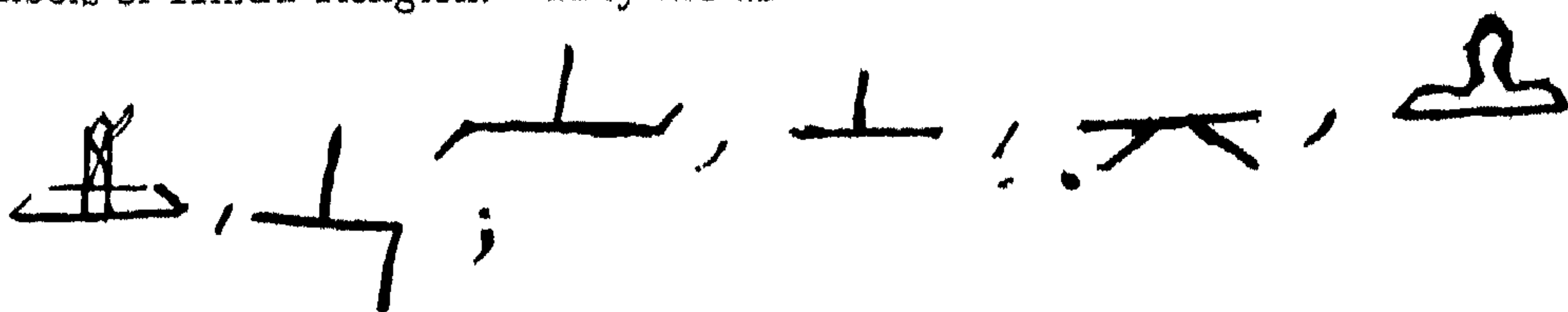
The next "Mark" of importance is the Lotus, made in many forms.



This is a very favourite Mark and was apparently used by many different Masons in various forms. It is, of course, one of the most important symbols of the Hindu religion and so well known that very little need be said about it here. It is the couch of "Lakshmi," and in the form of the "Lotus Throne" is well-known. Springing from the navel of "Vishnu" it became the throne of "Brahma," or, in other words, it became the "World," i.e., the cognisable universe; the centre of the flower is a symbol of the mountain "Meru," and its seed vessel becomes this shape,  which may be recognised in the Mark  (see Agra Fort, No. 6, and Allahabad Fort, No. 11, and Pathar Masjid No. 6). It is called the "Kamilla" or "Padama."



We now come to a series of Marks which I am unable to place among the symbols of Hindu Religion. They are as follows:—



I think we may, without any very great stretch of imagination, consider them as being Masonically symbolical and refer to the "Level," and I would also place in this category the Marks



Of the plane triangular Marks, the Mark  is a common one and occurs in many other countries. I take it to represent the reflection of a triangle or trinity, that is, the upper and lower worlds. Bro. Yarker informs us that

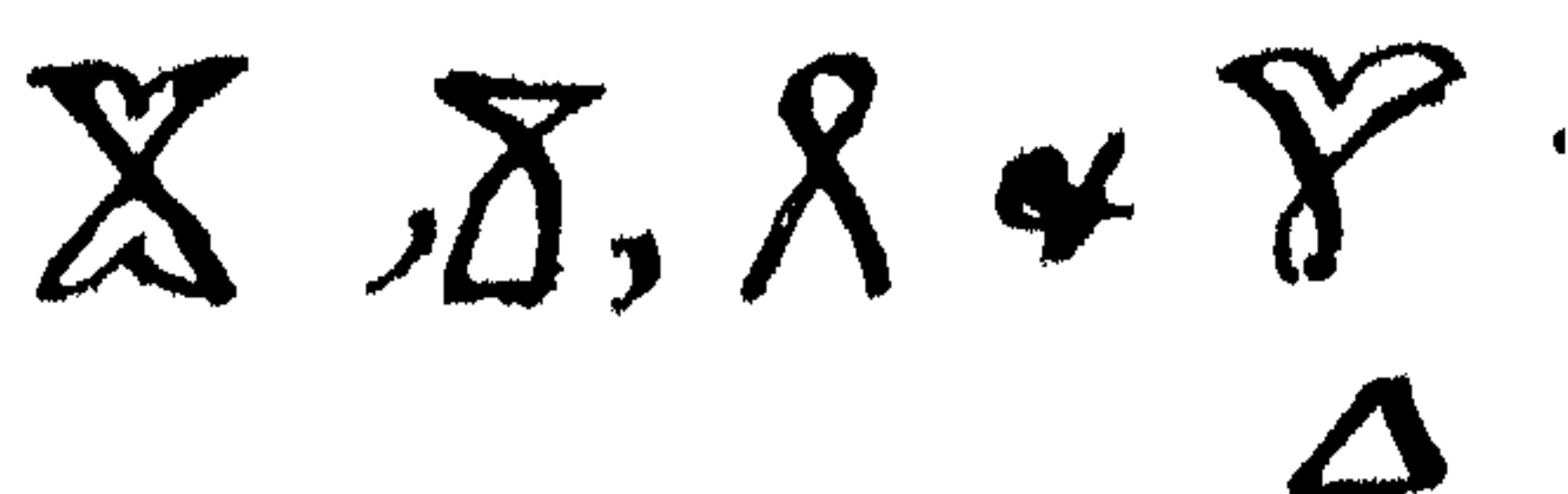
the Mark,  without the bottom line, was, according to Captain Conder, the Hittite character for a "man" or  "protection." The Egyptian sign was



or



With this Mark I would place the Marks:

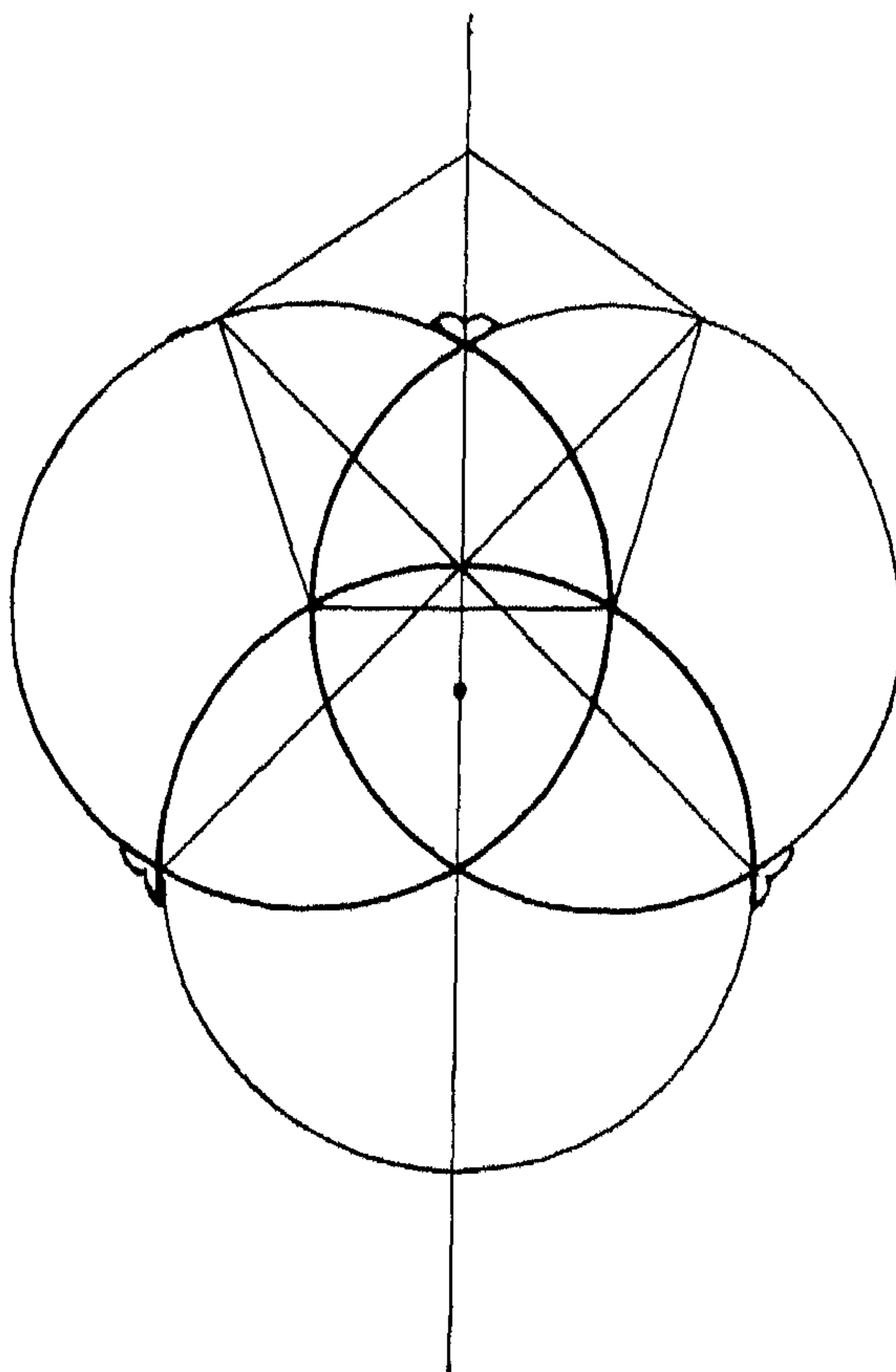


The plane triangle is also found, and when divided thus, , is used as a Jantra, well-known to Hindoos as the "Tri-kon," in which the Hindoo trinity of Brahma, Vishnu and Siva is comprehended. It is specially applicable on the day Tuesday, or "Mangal," over which the God "Mangala"—Mars presides.

We now find a very common but important Masons' Mark in the Fish, in various forms. The Fish is a very old religious symbol with the Hindoos, and most probably first came into use with the doctrine of the First Manifestation of "Vishnu," known as the "Matsya-Avatar." The symbol also had allusion to the sign of the Zodiac, "Makara," in which case it is said to be more liked a horned-shark, and we see a very shark-like resemblance in the Mark,

Futehpur-Sikri, No. 11. The very ingenious combination of the Fish and the Swastika in the Mark Nishat-Bagh, No. 16, thus calls for special mention in this enquiry, as it clearly  indicates a knowledge of the use of both Marks, and probably a meaning to do with Vishnu and Ganesha, or the four arms of the Swastika may represent the four arms of Vishnu who is represented by the Fish. It will also be noted that in the Mark, Allahabad, No. 18, we have the Fish four times repeated on the corners of a square, which appears to be a kind of reversal of the above.

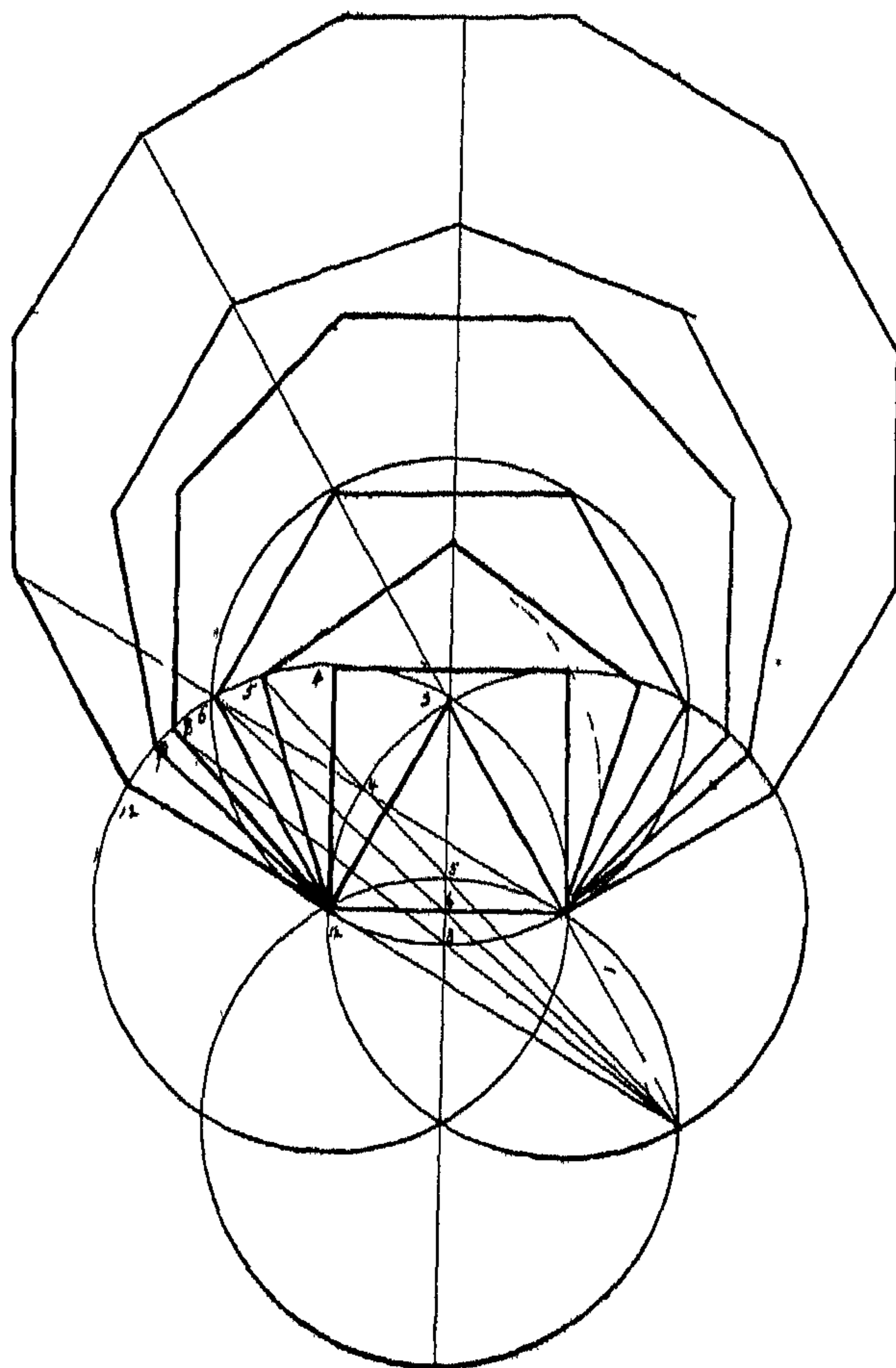
Now the Mark  appears to be highly suggestive. This is evidently no mere "pattern," and, as it occurs on several buildings, we may be sure it was meant to be symbolical. Did indeed the Masons of Moghul times indicate their knowledge of forming the



"Pentagon" from the "Vesica Piscis" by this Mark? I refer the reader to "Ars Quatuor Coronatorum," Vol. xxiii., Part 2, where the learned brother Klein demonstrates this method in his work, entitled, "Magister-Mathesios."

That these Masons were well acquainted with a method of making a Pentagon is sufficiently clear from the Marks recorded, and if a European architect who also lived at the end of the 15th century used this method, so perhaps, may the Masons of India.

The accompanying diagram will also show that other figures beside the Pentagon may be described on a line with the help of the "Vesica Piscis."

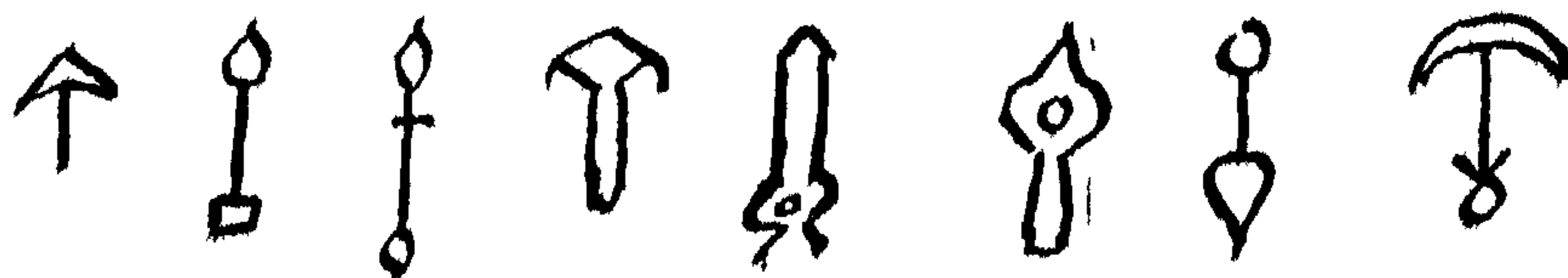


Sacred fish are common everywhere among the Hindoos, and the author has fed them at "Hardwar," the sacred "source" of the Ganges, and in tanks at the Hindu shrines in Kashmir; he has fed them out of his hand many times. A reference to any work on Hindoo Mythology will show many reasons why the fish is a sacred emblem among the Hindoos.

There are a considerable number of Circular Masons' Marks, and I should be inclined to call the Mark  a symbol or representation of the "Malla," which is frequently depicted in the hands of the Gods. One of the most striking Marks is  and I consider the Mark  represents half the former. This Circular Mark has no particular religious meaning among the Hindoos that I have been able to discover yet; but, as a Chinese Mark, it is the ground plan of the Temple of Heaven at Peking and the two halves are known as the Yin, and Yang, —or masculine and feminine, positive and negative principles   in nature; but see Trans. Met. Coll., S.R.I.A., 1907.

The Mark  which also occurs as a Masons' Mark in the above lists is well-known to Pundits, and thus the former symbol may be composed of    I have met with many instances of Marks, carved in relief, of this shape —which appear to be some sort of ornament, on the necklaces and arms of Buddhist sculptures.

There are several Marks in the form of swords or spades, and I think most of them are simply representations of those instruments in the hands of the Gods, e.g.—



Some of them more resemble "clubs," and may be meant for the "Gadda," in the hands of the Gods, *e.g.*,

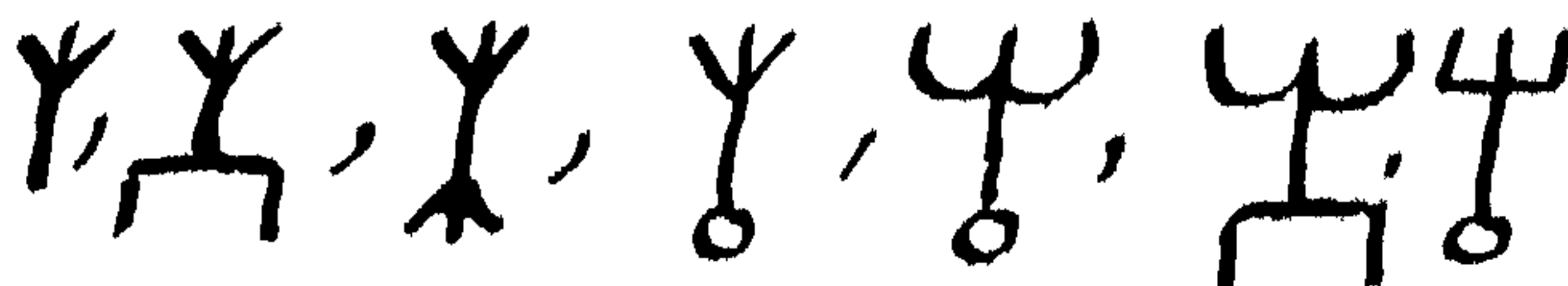


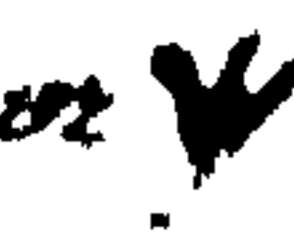
Of the triangular Marks the following have been noticed under the description of the Triskelis Mark, Attock Fort, in Part I., *viz.*, and if these have a Hindu reference to the Gods, they would refer to Agni; this is the only Deity



I am aware of who is reputed to have three legs, which are said to symbolize the three sacred terrestrial fires of the Brahmins, *viz.*, the nuptial, the ceremonial, and the sacrificial.

There are finally a great many instances of Marks as follows:—



All of which refer us to the Trident, or "Trisula," which is the distinguishing weapon of "Siva," while the Mark derived from the well-known Caste of Vishnu. The Marks   I consider to be more probably Mark of certain of the worshipers of Vishnu. The Marks    may possibly refer to the well-known "Shunk," or sacred shell.

I have been informed by Pundits that we may attach a very important symbolism to those articles which are represented in the Hands of the Gods, and in the case of the God "Vishnu," the following will, I am sure, be of considerable interest:—



In the four hands of the God are seen the shell, discus, club, and lotus flower called the “Shunk ” (sanskrit); “Chakra” (sanskrit); “Gadda” (sanskrit); and “Padama,” or “Kamilla” (sanskrit):—

शंख
चक्रं
गदह
कमले

Now the “Shunk,” sometimes called “conch,” is used as a trumpet, and was used, according to Hindu Mythology, by the ancient warriors in battle (see description of the “Army of the Pandus,” Bhagavat Gita, First Discourse). It may be heard daily in the temples at sunrise, midday, and sunset. As a symbol in the hands of the God it implies, firstly, *sound*, then *vibration* generally, and hence power

over the *air* and the ether. The Chakra, or Discus, or Wheel, is first a destructive weapon, and then represents power generally, but specially over a period, or cycle, or sequence of events, and is in this sense said to be a symbol of *spirit*. The Gadda, or Club, is meant to be held in a threatening attitude, and symbolizes a warning as to that which is about to take place physically, and further symbolizes gross matter, *i.e.*, *earth*, while the Lotus, or Kamilla, symbolizes the power of preserving "life" in "water." There is also the "Third Eye," or "Akash," in the centre of forehead, which is the symbol representing the "Light of Intuitive Knowledge," which distinguishes the mortal from the immortal, and which is represented in Hindu ceremonies by *fire*.

Thus the spirit and the four elements are symbolized in these attributes of a Hindu God, which we know are otherwise to be understood by the "Pentalpha"; indeed, if we super-impose the one upon the other we should see that the "Shunk," "Chakra," "Gadda," "Padam," and the "Akash," would become the "Harang Bija," and I do not think we should be far wrong.

It is, I take it, this form of the Deity, which is referred to in the Eleventh Discourse of the Bhagavat Gita:—

17. "Shining, a mass of splendour everywhere,
* With Discus, Mace, Tiara, I behold,
Blazing as fire, as sun dazzling the eye,
From all sides in the sky, immeasurable."

And later on we have:—

46. "Diademed, Mace, and Discus in thy hand,
Again, I fain would see thee as before.
Put on again Thy four-armed shape, O Lord,
-O thousand-armed of forms innumerate."

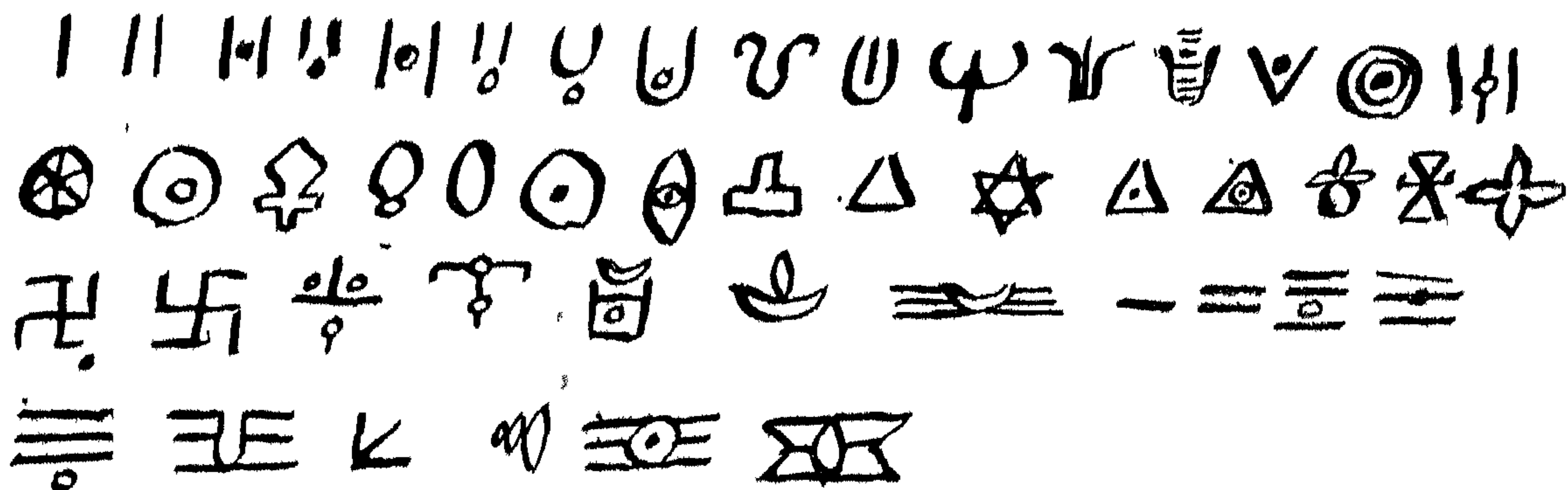
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That the weapons, &c., so plainly depicted in many of the Masons' Marks, are highly symbolical, may be further proved by references to such works as "Moor's Hindu Pantheon," and "Hindu Manners, Customs, and Ceremonies," by the Abbè Dubois. And that they have an astronomical significance may be seen by such passages as the following, from the "Vishnu Purana," referring to the death of "Krishna."

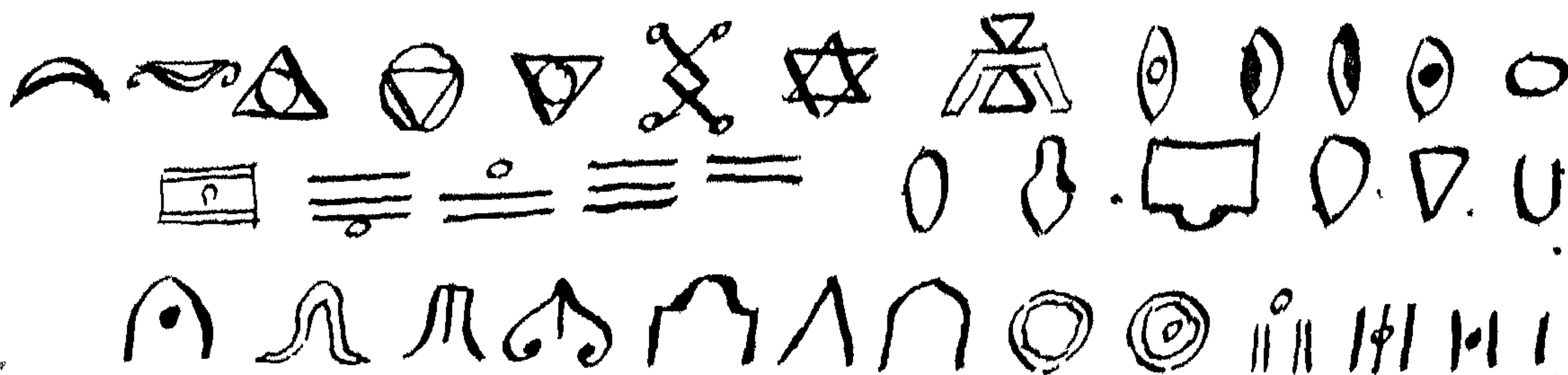
"The chariot of the holder of the Discus, named Jaitra, was quickly carried off by the swift steeds and swept away by the sea, in the sight of Daruka, the charioteer. The Discus, the Club, the Bow, the Quiver, the Shell, and the Sword of Kesava, having circumambulated their Lord, flew along the path of the sun."

I would now venture to express the opinion that the Masons' Marks herein recorded are not "Caste Marks," but that the "Caste Marks" are derived from a similar source as the Masons' Marks,—that is from symbols in Hindu Mythology. By far the greater number of Caste Marks however are all varieties of a few symbols only. I add for the sake of reference a reproduction of the lists of "Caste Marks," as given by Bro. Yarker, in "Ars Quatuor Coronati," Vol. VI., and by Coleman in his "Hindu Mythology." I may add that I have personally noted others on the foreheads of natives, but not recorded in these lists.

Brahminical Caste Marks, "A.Q.C.," Vol. VI. :—



Sectarial Marks, Coleman's "Hindu Mythology" :—

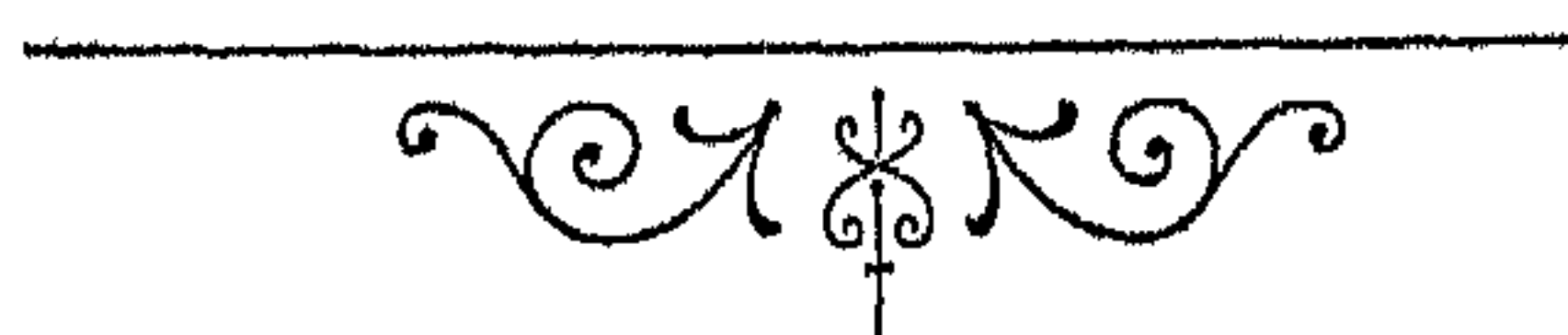


I also add for the information of the reader, who may be interested in the subject of Masons' Marks generally, a small list of Marks taken from Bro. Rylands' works on British Masons' Marks, which happen to be identical with some of those recorded in this work.

ENGLISH PLACES AND DATES.	MARKS.	INDIAN PLACES AND DATES.
7 Burscough Priory		26 Futehpur Sikri
22 do. do.		12 and 13 Allahabad
41 do. do.		9 Pathar Masjid
89 Borkenhead Priory, 1150, A.D.		18 Koosroo Bagh
9 Bebington Church		4 Taj Mahal
59 do. do. 1120-30, A.D.		29 Taj Mahal
12 Stonyhurst		5 Taj Mahal
20 do.		33 Futehpur Sikri
36 do. 1585-1600, A.D.		(Comp.)

ENGLISH PLACES AND DATES.	MARKS.	INDIAN PLACES AND DATES.
41 Stonyhurst		49 Taj Mahal and 34 Nishat Bagh.
42 do.		33 Nishat Bagh
58 do.		12 Nishat Bagh
86 do.		65 Taj Mahal
37 Bidston Old Hall 1590-1610, A.D.		1 Cheshma Shahi
12 Shotwick Church, 1500, A.D.		8 Sikandra

The only English Mark I have met with which at all resembles the peculiar Marks—No. 31, 32 Allahabad, and 71 Taj Mahal, is to be found on the north-east pinnacle at the top of the tower of Tewkesbury Abbey, and is made thus——under the names of four Masons who erected the pinnacles in 1630 or thereabouts.



CONCLUDING REMARKS.

I have thus far endeavoured to show, as a result of my investigations during the years 1909-10, that I have proved the existence of a Guild of Masons in India during the greater part of the Moghul Dynasty, and I will add that I have found their work entirely confined to Moghul buildings. Moreover, I have examined nearly every building that came within striking distance, so to speak, of those recorded, and have further searched the temples of Kashmir, and many other Hindu buildings, without finding a sign of a "Masons' Mark," though, of course, I have come across many very interesting symbolical sculptures, &c. I was unable to visit Benares, the great centre of Hindu religion, and it will be seen that the area I managed to cover, though very considerable,* is also very limited when we come to talk of India, or even Northern India.

The next point arrived at is that these Masons' Marks are undoubtedly to be connected with *Hindoo Religious Symbols*, whereas, as previously stated, I have been personally unable to connect them with Mahomedan Religious symbols, with perhaps the exception of the Interlaced Triangles and the Pentalpha.

The next point is that they are all to be found on mosques, mausoleums, and other *Mahomedan* buildings only. And the last point of importance is that they appear at the rise of the *Moghul Empire* and disappear with its fall. What deductions, then, can we make from these *data*? Perhaps one of the most obvious deductions would be as follows:—These Marks are of Mahomedan origin, found on Mahomedan buildings, and introduced by the Moghuls during the last great Mahomedan invasion of India. If any brother would prove these Marks to be of Mahomedan origin, that conclusion would very likely be correct. As, however, I have found these Marks to be of Hindu origin, I have concluded, as previously stated, that these Marks are the Marks of a Hindu Masons' Guild, and I would account for their appearance during a limited period only in the localities I have had the opportunity to examine, in the following manner. The most ancient division of Hindoos into Castes, limited the number of Castes to four, *vis.* :—

* Note.—Allahabad to Peshawar is about 750 miles in a straight line.

Brahmana or Brahmins	- - -	Priesthood.
Kshatriyas or Rajas	- - -	Military.
Vaisyas	-	Landholders, Agriculturalists and General Traders.
Sudras		Cultivators, Artisans and Menial Classes.

Nowadays, among the Brahmins, we find anything from forty-two sects of Brahmins, *vide* "Etienne Rodriquez," to about sixty, *vide* Dubois. Numerous sects of Kshatriyas and Vaisyas, and considerably over one hundred different sub-castes of Sudras; but there is no doubt that it is among the Sudras that we find the "panchalas," or carpenters, blacksmiths, founders, goldsmiths, and other workers in metals, and also weavers, potters, &c.; with these I think there is no doubt we may place the operative Masons.

Now if the operative Masons were systematised into quarrymen, cutters, setters, &c., by a controlling body of Brahmins, we might therein find an origin for these Marks; but I venture to express the opinion that Brahmins would have had nothing to do with Mahomedan building operations under any circumstances, and accordingly we find the Masonic system among the operative Masons themselves. Now, if we can confine such a system to a particular sub-caste in India, we can confidently give that system over a thousand years of existence at once. Things do not change rapidly in India, and the particular occupation of a particular caste remains the particular right and perquisite of that caste alone through hundreds and hundreds of years.

Now although, as previously pointed out, these Marks appear and disappear within a limited period, as indicated in the present enquiry, I must again be allowed to express the opinion that the system which is not *apparently* in use in India to-day anymore than it is in England, is, however, only lying dormant, ready to be put into practice again should any great building operations be undertaken and executed by our Aryan brethren, without European assistance. With regard to the

possible antiquity of the system, it is only necessary to bear in mind that the great original Sudra caste was designed primarily to include the "Aborigines" of India.

I would now observe that the subject of Masons' Marks has, of late years, received considerably more attention than was accorded to it during the earlier part of the last century. Perhaps the chief reason why the subject was not taken up more enthusiastically by Free-Masons was because of the difficulty of seeing anything more than mere Marks of recognition, in the greater number of such Marks as have been recorded; and though, probably, a great number of them are of that description, it is equally true that many are highly symbolical. Moreover, they are, in some cases, extremely ancient, and are to be found in the remotest corners of the earth. Mark Master Masons will remember that they are taught, as a matter of general history, that not only were these Marks employed for the purpose of identifying what each man had himself performed, and thus became the gauge of his pecuniary emolument as a workman, but that such Marks also conveyed practical esoteric information to students of architecture throughout the Eastern, as well as the Western world.

In India I have not heard of any such practical use of Marks as that known as the "divided Tesseron," but such a use may quite likely still exist. Finally, let us not forget the admonition—I had almost said warning—we have lately received as to the survival, to the present day, of the old Operative Guilds of Free Masons, without whose co-operation we are not likely to understand much that is of the greatest interest to Masons; indeed, it is to them we should look for explanations as to Masons' Marks, more perhaps than to any other source of information.

In conclusion I will only add that I am convinced that behind the symbolism of Masons' Marks in India lies a vast field of research into the Mythology which illustrates the Cosmology and Speculative Philosophy of the Hindus.



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